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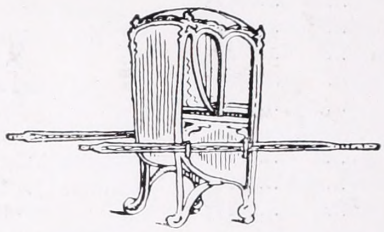

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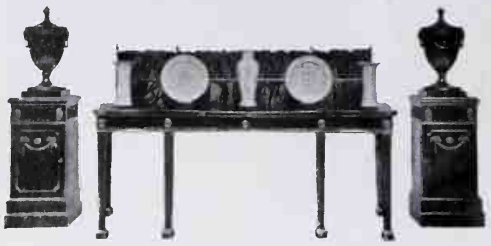

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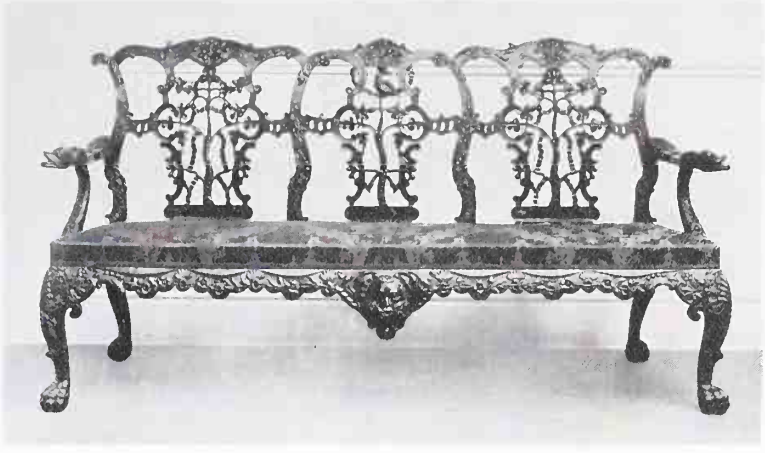

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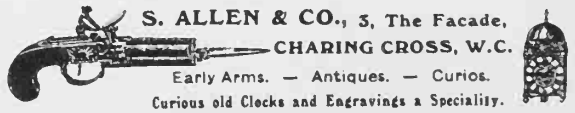

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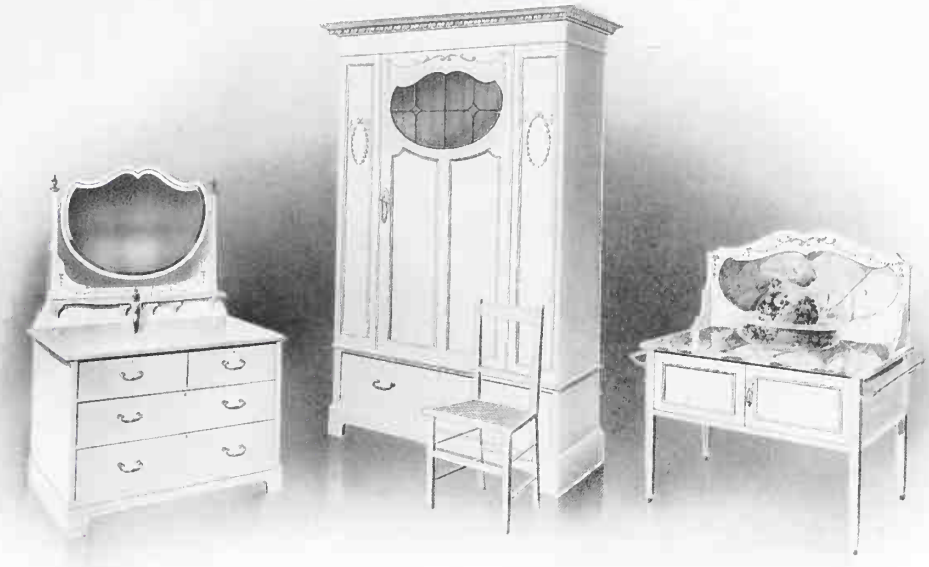

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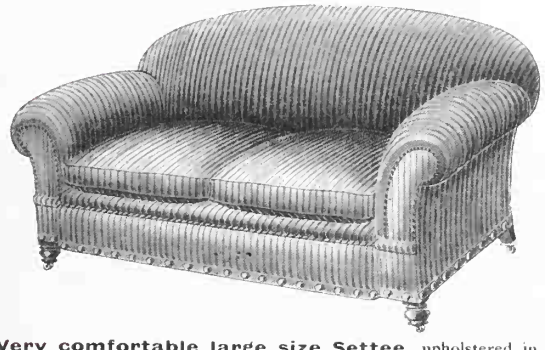

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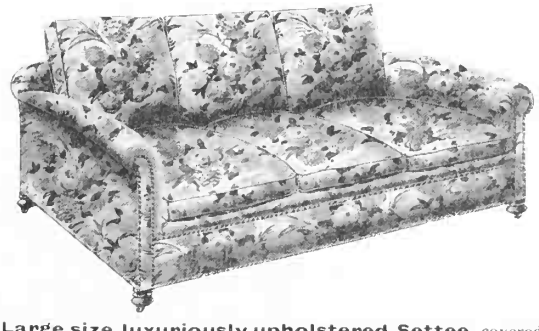

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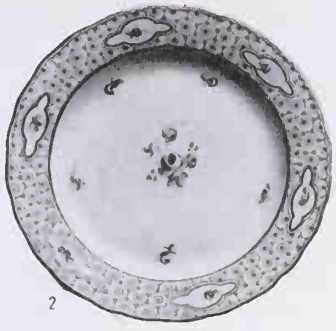

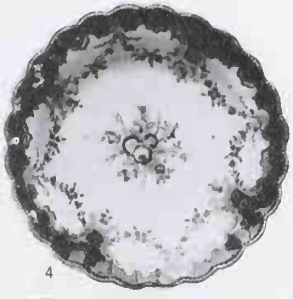

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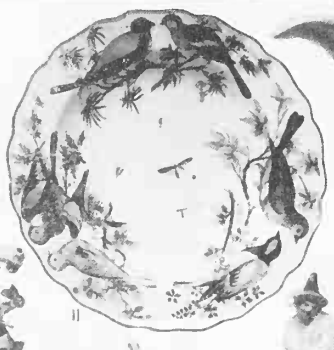

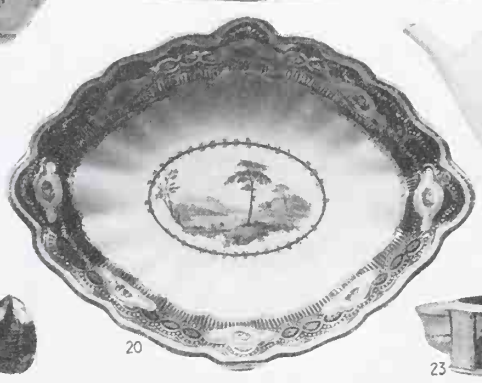

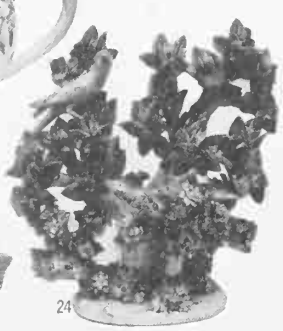

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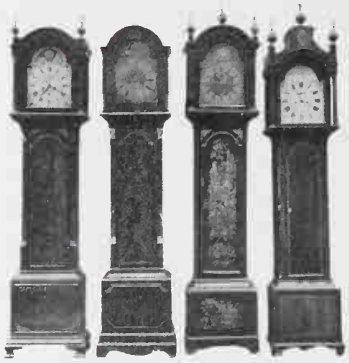

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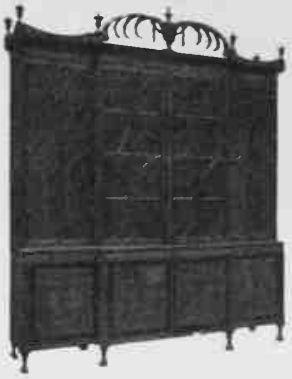

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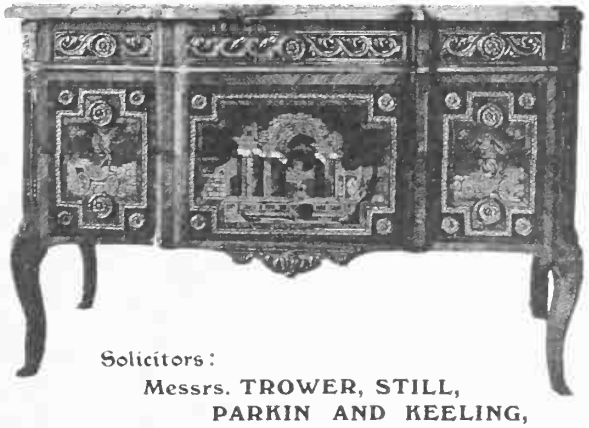

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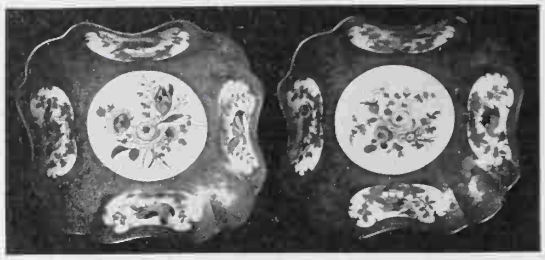

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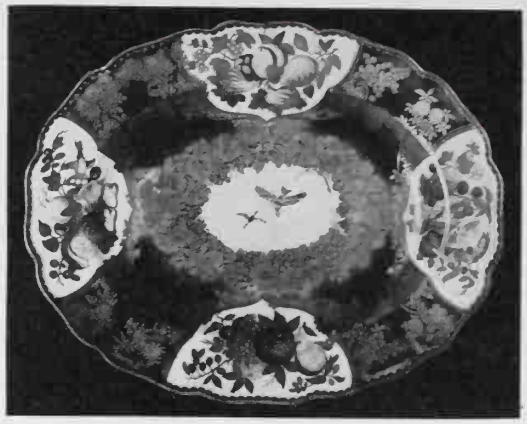

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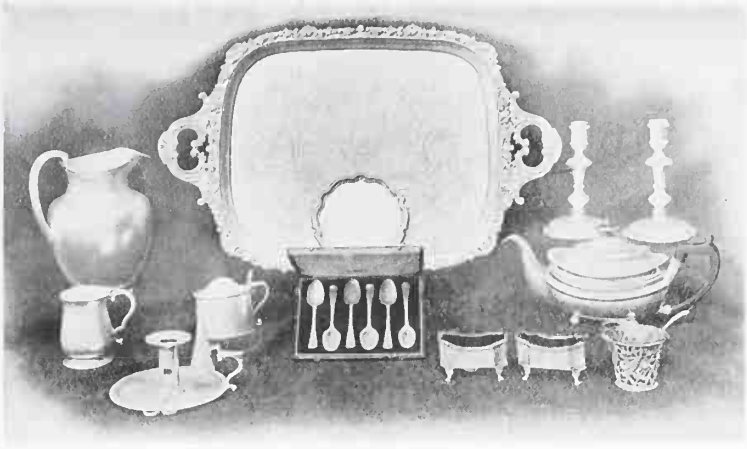

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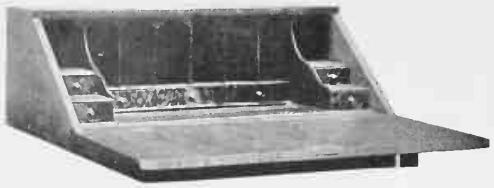

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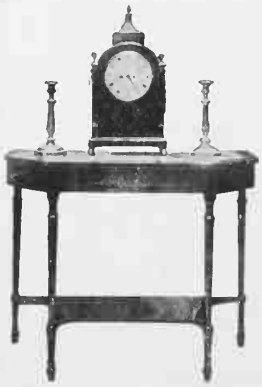

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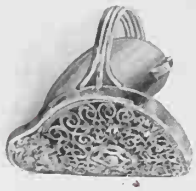

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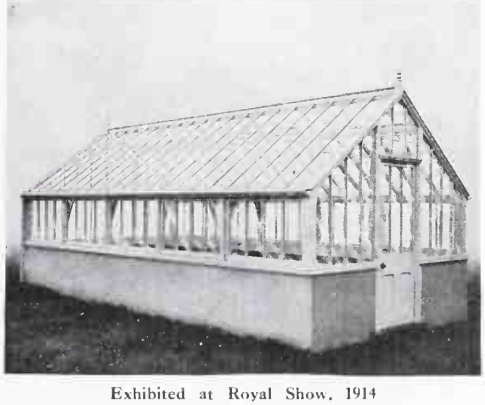

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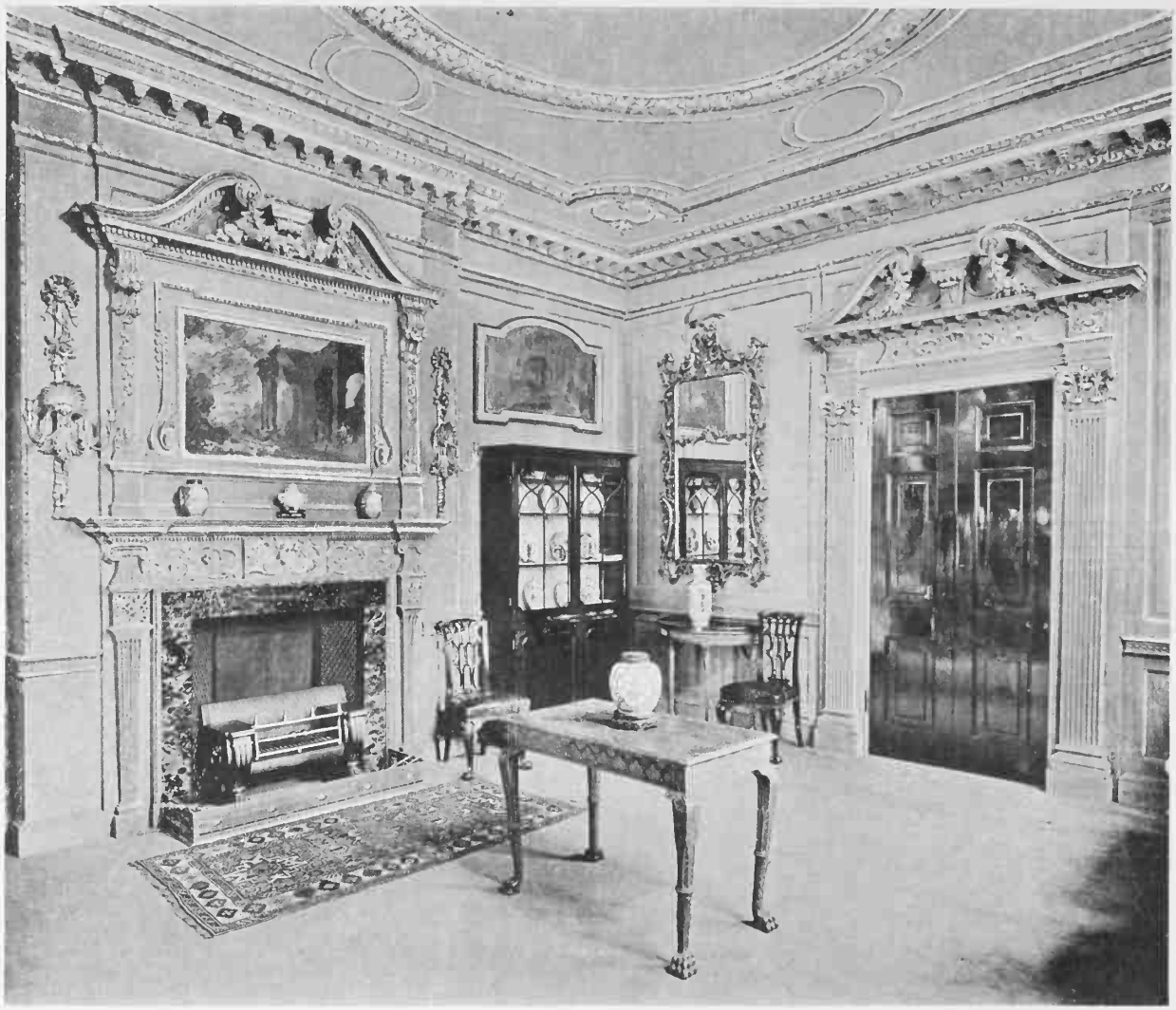

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The History of the Glove

By George Cecil

THE earliest mention of the glove is in the Old Testament, a Chaldean translation of the Book of Ruth (in which the word "shoe" is rendered "glove") furnishing a reference to the prophet who declared that he would "cast his shoe o'er Edom." Accredited prophets, however, were not the only persons to wear these ancient articles of apparel, for, according to the Jewish Talmud, the ordinary Chaldeans first sported "the clothing of the hand" at least a thousand years before the commencement of the Christian era. This, at all events, is the opinion of the learned Casaubon, whose searching enquiries have been conducted with a thoroughness which is almost without a parallel. Nearly a century after the Book of Ruth was written, Homer tells how he found Laertes, the agriculturist, wearing gloves when working in the garden in order that the thorns might not pierce his tender skin, while those used by Eryx were composed of seven folds of the thickest bull's hide, sewn and stiffened with knots of lead and iron, Virgil describing them as follows:—

"Obstupuere animi: tantorumingentia septem,
Terga boum plumbo inserto, ferroque rigebant."

Zenophon (who had the courage of his dislikes) declared that "the ancient Persians were effeminate" because they gloried in their gloves. Varro, a contemporary of Cicero, also has a word to say on the subject, having placed it on record that the fingers which pluck the olive should not be gloved, and

No. I.—PAIR OF SIXTEENTH-CENTURY STEEL GAUNTLETS, DAMASCENED WITH GOLD ITALIAN
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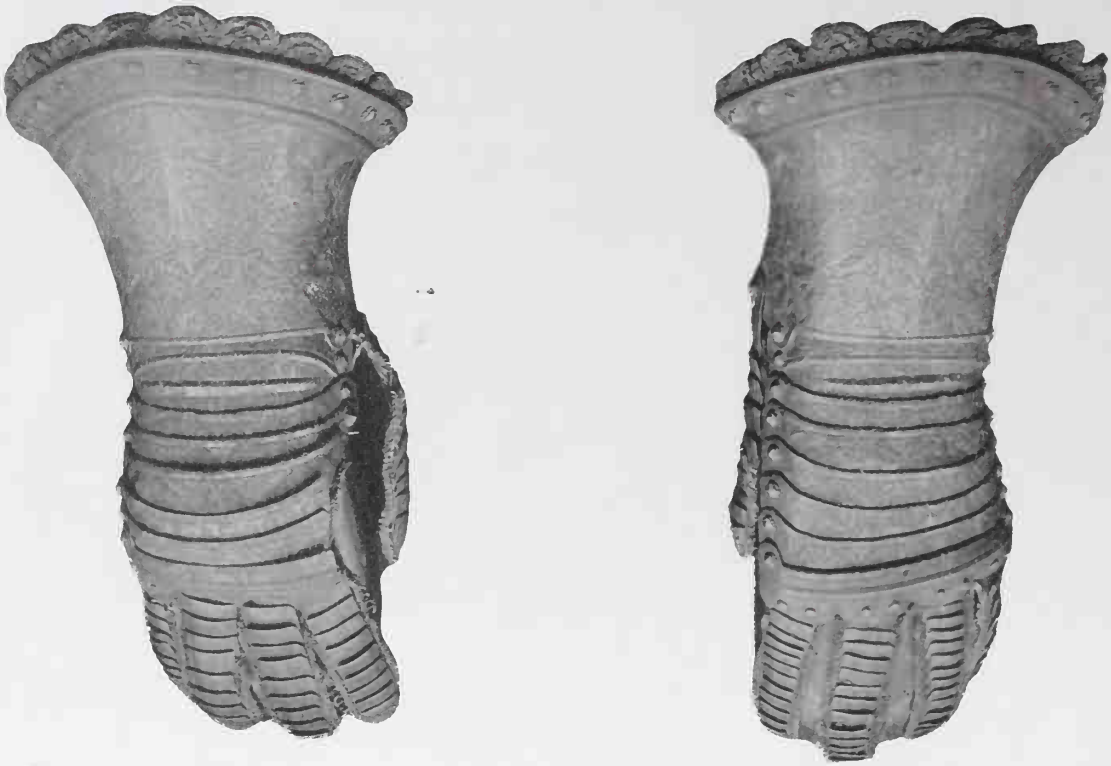


No. II.—PAIR OF SIXTEENTH-CENTURY STEEL GAUNTLETS, DAMASCENED WITH GOLD AND SILVER SPANISH

Pliny the younger narrates that his father's secretary wore gloves for the pre-eminently commendable purpose of keeping his fingers warm. The philosopher Musonious, going to extremes, regarded them as having a most corrupting influence, for in the early days of Christianity he wrote: "It is shameful that persons in perfect health should clothe their hands . . . with soft and hairy coverings." Nor must mention of Athenæus's contribution to ancient fiction be omitted. The accomplished *raconteur* speaks of a certain horrid glutton who "always came to table with gloves on his hands, that he might be able to handle and eat the meat while hot, and devour more than the rest of the company." Athenæus does not inform posterity with what substance his friend's throat was lined, or if the greedy person was merely a human salamander.

Although in England gloves practically "came over with the Conqueror," it was not until the Middle Ages that they were in general use—when, in addition to serving their purpose, they also figured as symbols. The affronted knight's gauntlet, for instance, was synonymous with his unstained honour, the "mailéd fist" consisting of a gauntlet which was adroitly fashioned so that each finger had almost as much freedom as if the hand was bare. Later, when ladies took to wearing gloves, "squires of dames" and other armoured gallants displayed the embroidered fal-lals in their helmets. And woe betide the knight who had the misfortune to be beaten in the conflict, or, still greater calamity, to lose the *gage d'amour*, for, in addition to forfeiting his lady's favour, he invariably incurred the odium of the other knights, who, looking upon defeat as tantamount to disgrace, presumably expected both sides to win. There were, however, worse things than losing the treasured keepsake. Highly placed misdemeanants, for example, were divested of their gloves when deprived of their office, the former being roughly removed by the rude hands of a jeering varlet specially retained for the purpose. An instance is furnished by the Earl of Carlisle, a catif who, in the reign of Edward II., held a traitorous correspondence with the marauding Scots, and was (very properly) sentenced to have his weazand slit. Before mounting the straw-strewn scaffold the disloyal scribe had a fine pair of gloves dragged off and trampled in the dust. Sometimes the person about to be ungloved, instead of bowing meekly to the frightful indignity, removing his gloves, cast them into the crowd with the loudly expressed wish that whoever caught them would avenge the deed of dishonour. As a rule, however, the disgraced evil-doer submitted his hands to the unsympathetic valet, or his neck to the executioner, without a murmur. It may be noted that the ceremony of degradation did not always include the trampling in

the mud process, the gloves often being transferred direct from the wearer's white hands to the despoiler's breeches-pocket. Amongst others the murdered Charles I. was allowed the privilege of presenting his execution gloves to a weeping gentleman who attended him.

A typical pair of sixteenth-century steel gauntlets is reproduced in No. i., and another in No. ii., the former, which are the property of Mr. David M. Currie, being of Italian workmanship, damascened with gold, while the cuff of each is embossed with the figure of a warrior, long sword and shield in hand, standing between two bound captives and trophies of arms. The other pair, which are damascened with military trophies, wreaths in gold, palm branches, foliage, and knots in gold and silver, and lined with crimson silk embroidered with gold and silver thread, are Spanish.

Gloves have also played their part at the coronations of our kings and queens, while up till 1821, when George IV. was crowned, it was customary for the sovereign's champion to appear upon the scene, mounted and fully armed, and to throw down his glove, thus challenging any bold person who chose to dispute the accession. At the coronation of George II. the ceremony was marked by an unusual incident, for a dark stranger took up the challenge, and, announcing himself as the champion of the loose-living Pretender, questioned the right of the House of Hanover to the throne. The result of the rash intruder's interference is not mentioned in history. Judges, too, gave an impetus to the glove trade of former days, for though their use was not permitted in court, should the assize conclude without the death penalty being ordered, the sheriffs were expected to present the humane cadi with a pair of gloves. When Jeffreys—most brutal of all brutes, and, according to Charles II., having "more impudence than ten carted street-walkers"—dispensed injustice, gifts of this description were scarce; but in the reign of Henry VIII. they changed hands frequently. Sir Thomas More, it is said, received a pair from a Mrs. Croaker, in token of her gratitude at winning a case which the learned Lord Chancellor had decided in the lady's favour. "It would be against good manners," quoth the legal luminary, "to forsake a gentlewoman's gift, and I accept the gloves: their *lining* you will be pleased otherwise to bestow." The "lining" consisted of forty angels—a substantial sum in those days. Gloves also played their part at royal funerals, a writer of the twelfth century chronicling the fact that Henry II. was buried in a pair; and upon the tombs of King John and Edward I. being opened, gloves were found upon the hands.

No. III.—LINEN GLOVE

Formerly, when the ministrations of the Church were carried out with great pomp and ceremony, the pontifical glove was included in the episcopal insignia. Indeed, the abbots who flourished at the time of the Council of Poitiers took their dignity so seriously that they commandeered the gloves to which only highly placed clerics were entitled—a breach of decorum which was visited with dire chastening. It may be noted that the regulations laid down by the Council of Aix, a body of ecclesiastics holding sway in the ninth century, were exceedingly strict: the august body ordained that the gloves worn by monks should be of sheep-skin, and quite plain, while those intended for the use of the higher grades might be decorated in accordance with the rank of the pious wearer. *A propos* the clerical glove, it is stated by Surius that when St. Gudula, the patroness of Brussels, took off her shoes, thinking to pray with greater fervour, the priest who conducted the service, being moved to compassion, placed his gloves of office between the sainted woman's feet and the cold, hard stone floor. Greatly affronted at the delicate attention, the indignant devotee contemptuously tossed them ceiling high, upon which they miraculously remained suspended in the air for one hour.

No. IV.—EMBROIDERED MITTENS ELIZABETHAN PERIOD

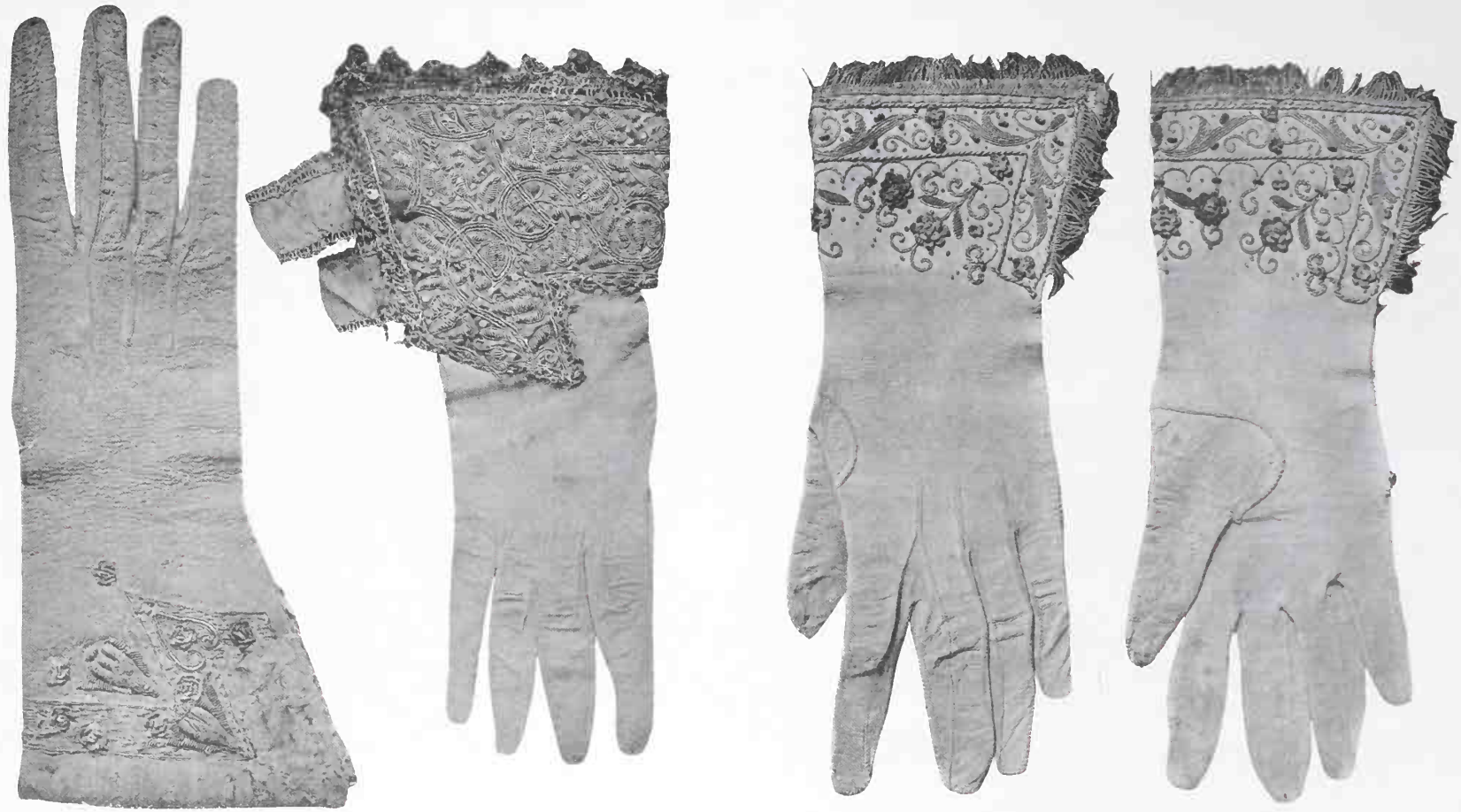
It was not until the thirteenth century that ladies took kindly to wearing gloves as part and parcel of their scheme of adornment, though for some four hundred years previous to this period the fingerless variety had a certain vogue. Upon the introduction of the fingered kind, linen — oddly enough — was the chosen material, the gloves reaching to the elbow, thus foreshadowing the present fashion. Not till Queen Elizabeth's time, however, did the extravagantly embroidered and richly gemmed variety capture woman's fleeting fancy. Perfumed gloves also were then in great demand, history having it that when the dressy sovereign visited Cambridge a local dignitary offered her "a paire of gloves, perfumed and garnished with embroiderie and goldsmithe's wourke, price 60s." Not to be outdone by a mere Cambridge citizen, Edward de Vere, seventeenth Earl of Oxford, also rose gallantly to the occasion, for upon the Royal lover of finery making it known that embroidered gloves found favour in her august sight, the tactful peer presented the vain queen with so beautiful a pair that she caused herself to be painted in them. Indeed, Elizabeth's infatuation for gloves almost amounted to a passion. Mercenary in other respects, she would expend vast sums in gratifying her fastidious taste, frequently wearing them when

No. V.—EMBROIDERED GLOVES

ELIZABETHAN PERIOD

performing upon the virginelle, or virginal, as the quaint musical instrument is better known. "She, however, put them off," we are told by a humorous contributor to the *Court Journal* of 1830, "when she wished to display her art to excess, as was the case when she took care that the Scotch Ambassador should overhear her, and whom she afterwards asked if his mistress, Mary Stuart, could play or sing as well." These scented gew-gaws, by the way, were kept in special boxes; and a female official, subordinate to the mistress of the robes, and known as "the mistress of the sweet coffers," had charge of the odoriferous fal-lals. An example of the linen glove to which reference has been made is shown in No. iii., those illustrated in Nos. iv. and v. being of the Elizabethan period. Judging from the size of the linen specimen, it must have been worn by a woman with abnormally large fingers. The linen is hand-made, and is cut on the cross, while the stitching is very fine and somewhat curious. No. iv. represents one of a pair of mittens, the material being crimson velvet, embroidered with gold and silver thread and silk, while the cuff—of white satin—is equally decorative. These mittens were given by Queen Elizabeth to her maid of honour, Margaret Edgcumb, wife of Sir Edward Denny, Knight Banneret. The gloves reproduced in No. v. are of light brown leather, with deep gauntlets of white silk embroidered with coloured silks, silver-gilt, silver thread, strips and spangles, and edged with silver-gilt lace. Interesting, too, is the late sixteenth-century embroidered glove (the property of Herr Spitzer) to be seen in No. vi., while

No. VI.—LATE SIXTEENTH-CENTURY EMBROIDERED GLOVE
SPITZER COLLECTION



Nos. VII. and VIII.—TWO PAIRS OF EARLY SEVENTEENTH-CENTURY GLOVES, ONE OF BUFF AND THE OTHER OF WHITE LEATHER ENGLISH

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those illustrated in Nos. vii. and viii. are early seventeenth-century examples, one being of buff and the other of white leather. The buff pair has the cuff added, are the property of—or have been lent to—the South Kensington Museum.

It should be noted that at this time perfumed

No. IX.—EMBROIDERED GLOVES GIVEN BY JAMES I. TO SIR EDWARD DENNY

embroidered with silver-gilt and silver thread on crimson silk, and in the white leather pair the simple and effective pattern is worked in silver-gilt and silver thread, red and blue silks, and spangles. All of the above are English, a distinction which may also be claimed for those reproduced in Nos. ix. and x., the former being one of a pair given by James I. to Sir Edward Denny, a descendant of the before-mentioned knight. It is of leather embroidered with gold and silver thread, having a cuff decorated with gold and silver lace on a crimson silk ground and fringed in the customary manner. The gift was made when Sir Edward (who afterwards became Earl of Norwich) acted as sheriff of Hertfordshire and received the king on his arrival from Scotland. The leather glove shown in No. x. is mid-seventeenth century, and is embroidered with silver-gilt and silver thread and coloured silks. Several of these specimens, it may be

gloves were frequently presented by the various bursars of Oxford University to distinguished visitors. In the bursar's book of 1556, for instance, may be seen the entry, "Pro fumigatis chirothecies."

A number of historic gloves are—happily—preserved, amongst them being a fairly short-wristed example worn by Mary, Queen of Scots, and now reposing under a glass case at the Ashmolean Museum. A white leather one, which belonged to Queen Elizabeth, is to be seen in the Bodleian Library; it has an elaborate design in gold thread, an edging of yellow fringe, and a lining of drab silk, while the dimensions are so generous that they positively put to shame the servile flattery of time-serving courtiers—who never lost an opportunity of praising the alleged lilliputian proportions of the Royal hands. Amongst the Ashmolean Museum treasures mention may also be made of the Henry VIII. hawking glove,

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GEORGIANA DUCHESS OF DEVONSHIRE

BY SIR JOSHUA REYNOLDS

In the collection of Earl Spencer, K.G., at Althorp

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from the shape of which it is evident that the sportsman-monarch possessed short and dumpty digits, and of the pair worn by Shakespeare and presented to Garrick by the Mayor and Corporation of Stratford-on-Avon. These gloves are in the possession of Miss Frances Benson. It should be pointed out that with the advent of the Georges the decorative glove with the long wrist, beloved by Queen Anne and her court, began to lose favour; and when the Prince Regent spent sleepless nights and long days in a fruitless endeavour to cut out poor Beau Brummel as an *arbiter elegantiarum*, the evolution had reached a point which differs little from the present fashion. Indeed, the gloves used by George IV. and "Perdita" bore a close resemblance to the variety which is in vogue to-day.

There are many ancient customs connected with the history of the glove. Hoydenish damsels who sat on the table might be kissed, or pay forfeit with a pair of gloves; and a commoner who dared enter the stables of a German or French nobleman without removing his gloves either handed the offending articles of attire to the grinning groom or submitted to a fine. In different parts of Europe the transfer of land was accompanied by baring the hands, while in several English country towns the authorities announced the fair by hoisting on a tall, decorated pole an immense glove, carrying it through each thoroughfare. It also was customary for kings to send a glove as a sign-manual when assenting to a request.

No. X.—MID-SEVENTEENTH-CENTURY LEATHER GLOVE, EMBROIDERED WITH SILVER THREAD AND COLOURED SILKS

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No. I.—MANTELPIECE IN "CHIPPENDALE ROCOCO," IN CARVED PINE
FROM WINCHESTER HOUSE, PUTNEY, 1750-60

The Years of Mahogany — Part XI. — The *Director* Chippendale Chair — By Haldane Macfall

LET us glance over the *Director*, first noticing the general differences of the three editions.

The *first edition*, published on the 23rd of March, 1754, with a list of 312 subscribers, contains nominally 160 plates; but as plate xxv. is twice employed, it contains really 161 plates. It cost £2 8s.

The *second edition*, published in 1759, was exactly like the first, except for unimportant details on title-page and the like. It cost £3, or 3 guineas.

The *third edition*, published in 1762, was much altered in its preface; several plates disappear; and it is illustrated now with a reputed 200 plates; but as plates 25, 36, 45, 49, 67, 68, 153, 159, 167, 171, 179, and 187 are repeated numbers, it really contained 212 plates. It cost £3 13s. 6d., or 3½ guineas.

Now to get to what the first edition of the *Director* has to tell us of Chippendale's design. First of all, setting aside the "five orders of architecture" — his Tuscan, Doric, Ionic, Corinthian, and Composite—which are the clap-trap of the time, except for the fact that it points to the craftsmen considering architecture as the background of their intention, we come to a sort of basic design of a chair with much talk of perspective—a plate that has never received the attention it deserves. This shows in a perspective key that Chippendale looks at the foundation of a chair as rectangular in the back-rest, that the splat in the back is founded upon a flat-vase shape, that the legs as seen from the front are straight and rectangular; whilst we see also, sideways, how the back of the seat rakes up and away from the perpendicular, likewise that the ball legs rake down and away from the perpendicular, but that the front legs stand in the perpendicular. Then to this basic idea of the chair he brings the elegance of his design, and he shows his mind working out an elaborate pattern within the basic outlines of his foundations—the top-rail of the back takes on the cupid's bow; the splat is pierced and carved also, that is to say, the design of the splat is contained within the outline of a vase, pierced or carved or left plain "according to taste"; and the straight legs have stretchers for

NO. II.—TYPICAL CHIPPENDALE CHAIR FOR ORDINARY USE, 1750–60

No. III.—CHIPPENDALE CHAIR OF 1750–60, WITH "RABBETED" SEAT FRAME

No. IV.—CHIPPENDALE ARMCHAIR OF 1750–60, WITH "RABBETED" SEAT FRAME

strength. The seat drops into the seat frame. All this is particularly instructive, since we are to see *the cabriole leg give way largely during this decade of 1750–60 to the straight square leg, and with this leg the banished stretcher is to return and take possession of the chair.*

Then in this first edition, which gives us Chippendale's ideas in 1754, we find the designs of chairs on fourteen plates; and it is worth noting (1) that plates xii. to xv. show three chairs to the plate, in all twelve of what he simply calls "*chairs*"; (2) the next plate, xvi., shows three "*ribband-back chairs*"; (3) the next four plates, xvii. to xx., show his so-called "*French chairs*," but in these, as we shall see, are *three* very distinct and different types; (4) the next two plates, xxi. and xxii., show "*Gothick chairs*"; and (5) the remaining three, plates xxiii. to xxv., show "*Chinese chairs*."

So that we have seven very marked styles of chairs; if we add the "*ladderbacks*," which he made but did not illustrate, we have *eight* types in this decade. We can do worse than take these chairs in Chippendale's order.

But let us note as we go that Chippendale constantly reminds his patron that his design need not be carved so elaborately as the pattern, as the plain design will hold the innate grace of the pattern—in other words, he is all the while making the more elaborate chairs for the nobility and gentry, and the plainer chairs for the solid, well-to-do middle class. Not only so, not only does he cater for all classes, but he designs with eye to the sort of use to which the chair is to be put. The dining-room chairs,—or, as he puts it, "fit for Eating-Parlours"—were evidently leather-seated by preference; whilst of his "Chinese" chairs he tells us that they had "commonly cane bottoms with loose cushions," but could have "Stuffed Seats and Brass Nails," and he considers them "very proper for a Lady's dressing-room" (which, be it remembered, was in the seventeen-hundreds largely her drawing-room)—"especially if hung with India paper." And it should also be noted that he definitely lays down the rule of the brass-nailed seats (that is to say, upholstered seats that are nailed to the woodwork) being of the same material and colour as the curtains. Whilst in his "French" chairs, as we shall presently see, whereby he evidently meant the upholstered back and seat with carved framing woodwork, the fabric should be tapestry "or other needlework." He also gives in the third edition designs of chairs with wooden seats

No. V.—MAHOGANY CHIPPENDALE CHAIR OF 1750-60, WITH "STUFFED SEAT" AND "ANGLE BRACKETS" TO LEGS FROM THE COLLECTION OF SIR EDMUND HOPE VERNEY, BART.

No. VI.—CHIPPENDALE ARMCHAIR OF 1750-60, WITH "STUFFED SEAT"
FROM THE COLLECTION OF SIR SPENCER PONSONBY-FANE, K.C.B.

for "halls, passages, and summer-houses," but this is another story. And another fact which emerges and is repeatedly insisted upon by Chippendale is his lure to his patron that he is great on "variety"—which is to say that he is no purist, but will give you a French leg to a Chinese body that is not innocent of "Gothick" intention!

So far, in Chippendale's own hand, he wrote down for us his intention and his "taste." Let us see, in the designs he approved, what new forms he gave to the chairs of 1750-60. We must not be confused, however, by the fact that Chippendale shows on each drawing of a chair different legs and different carvings, not as a part of his infinite "variety," but to give a choice to his patrons. The same caution holds as regards the variants in the carving and decoration, even sometimes of the actual form, of the two sides of the chair.

Let us then to the Chippendale *Director* chairs, disregarding all other furniture.

First, the Chippendale "*chairs*" of the type from the decade that goes before show more slenderness, but continue the elaborately carved cupid's-bow top-rail and splat; whilst the upholstered seat is nailed with brass nails in one or two rows, or in a pattern to imitate the design of a fret, as Chippendale lays down. But it is necessary to note that whilst Chippendale still largely employed the claw-and-ball foot to the carved cabriole legs of his more elaborate chairs, the *Director* does not give one instance of it, but tends towards the cabriole leg ending in the French scroll! Evidently the claw-and-ball was not the latest thing. In fact, it does not appear either in Chippendale's nor in any other maker's books of published designs of this age; yet we find that in practice it was widely used!

Here in these chairs he points out that, without carving, a good workman can still keep the grace of his design. And it is of these chairs that he speaks

No. VII.—CHIPPENDALE CHAIR OF 1750–60, SHOWING THE COMING OF THE RIBBAND-BACK

No. VIII.—WALNUT CHIPPENDALE CHAIR OF 1750–60, SHOWING FURTHER DEVELOPMENT TOWARDS THE RIBBAND-BACK IN THE POSSESSION OF THE DRAPERS' COMPANY

as being "stuffed," with covering of the same colour and material as the curtains. It is noteworthy that Chippendale does not call *these* chairs "French chairs," though the French influence of Louis XV. is quite pronounced in the legs! By "French chairs," as we shall see, he meant a very markedly different thing.

As regards actual development—true evolution—we ought to consider the famous "ribband-back" Chippendale chair, which is but the perfecting and climax of the cupid's-bow Chippendale of this decade, made for his more illustrious and wealthier patrons; indeed, it comes next in order in the *Director*. But before doing so we must look at his work as a whole.

There is one development in all types of Chippendale chairs of this *Director* decade which is very remarkable—we find every one of the types which we are about to consider being made with *the straight leg*. And it should be particularly noted, to save confusion, that all the several styles were much mingled; yet this, once grasped, nevertheless helps us to place the date of the chair in its decade. The cabriole leg continues in the more expensive and very elaborately carved forms all the time, 'tis true; but the straight leg came so much into the vogue that it dominates the type of the decade—and even the most elaborate "ribband-backs" were often set on the plain, straight square leg. To understand precisely what led to this sudden vogue we must just for a moment drag the two crazes for the "Gothick" and the "Chinese" out of their order. The "Gothick" and "Chinese" had come upon the town, and in examining both crazes in their order, we shall be struck by the fact that the "Chinese taste" undoubtedly had much to do with the creation of the *French* "rococo" under Meissonier—a rococo that bears no relation to the rococo of the Italian after-Renaissance, but which invaded London about the mid-century, and upon the graceful curves and fantasies of which we shall see Chippendale fastening with eagerness, and out of it creating the style which above all others is associated with his name—chiefly probably on account of his famous mirrors.

No. IX.—CHIPPENDALE RIBBAND-BACK CHAIR OF 1750–60

No. X.—CHIPPENDALE RIBBAND-BACK CHAIR OF 1750–60 IN THE POSSESSION OF THE EARL OF COVENTRY

The "Gothick" and "Chinese" with the French "rococo" being the basic cause of the wide changes wrought in Chippendale's design at the mid-century, it is necessary here to notice that the essential cupid's-bow Chippendale chair took on, instead of the cabriole leg with its claw-and-ball foot or club foot, a *straight square leg*, mostly quite plain. That this straight square leg came in two or three years before the publication of the *Director* is certain—we have the same back designs bearing both the cabriole and the straight leg. Indeed, except when we get the straight leg, the types of the chair-backs of the ordinary Chippendale chair are so close to those of the decade that went before (1740-50) that it must ever remain largely but guesswork as to which of these ordinary chairs belong to the *Director* decade of 1750-60, and which to the decade before, except that slenderness increases and the carving is more graceful and delicate, whilst a certain sign of the *Director* decade is the beautiful "applied fret" carving to the front of the seat-rail or to the uprights of the back; also any suggestion in the tracery of the stonework of a Gothic window in the pierced and carved splat makes it a certain product of the *Director* decade, for reasons that we will presently see. The dolphin foot is also of the *Director* decade, coming in, it is said, about 1755 (the latter half of it), though I have never yet had any proof of this, and see no reason for its not being done from 1750.

The *second* type of Chippendale chair of the *Director* decade is the "ribband-back" chair, in which we arrive at the achievement of Chippendale's supreme intention of grace and variety—graceful pattern and exquisite carving. For the seat of the ribband-back he decides the best to be red morocco. Now the ribband-back developed perfectly naturally out of the typical Chippendale cupid's-bow chair of the preceding decade, and the accent of Queen Anne is still over it. This chair, the supreme effort of Chippendale's genius, is naturally the rarest. Its

cost must have been very great. A fine ribband-back, with its exquisitely carved seat-rail at the edge of the rebate where the seat drops in, and its finely carved gadroon edge beneath, with its richly wrought cabriole leg and claw-and-ball foot, with the delicate tracery and carving of the back, is a triumph of strength united with beauty of design such as worthily crowned the achievement of a man who was soon to be elected to the Society of Arts. Now the difference between the Thomas Chippendale of the *Director* and the Thomas Chippendale of practice is nowhere more marked than in the fact that, whilst he made his best pieces with the claw-and-ball, he drew them without: but it is also significant in that he decided that his ribband-backs should be seated with red morocco. for Cescinsky tells how, after careful examination, he has never yet found such a chair seated with red morocco, nor with any sign of the close-nailing that was an essential at this time for holding down red morocco. And I can remember a great house in the North where I spent more than one happy day in my youth, where there were not only the original accounts

No. XI.—THE MAHOGANY CHIPPENDALE "FRENCH CHAIR" OF THE PRESIDENT OF LYONS INN, AN INN OF CHANCERY, NEWCASTLE STREET, STRAND, LONDON, 1750–60

om Chippendale still to be seen in their faded ender scrawl, but where there must have been at ast three or four dozen of these superb ribband-

in order in Chippendale's book makes it certain that they were being made from about 1750. It is worth noting that in the first edition of the *Director*

No. XII.—CHIPPENDALE "FRENCH CHAIR" OF 1750-60 IN THE POSSESSION OF THE STATIONERS' COMPANY

back chairs put away in the upper rooms because of a loose or broken leg, or some such defect. But I have no recollection of any single one of them having had a red morocco seat; indeed, most of them had rich silken seats of a deep crimson colour. However, the fact remains that the creator of them considered that red morocco was their ideal seating. It may be taken as certain that most ribband-backs belong to the latter half of the *Director* decade (1755-60), and would perhaps be better dated at 1755-65; but the mere fact that they come second

of 1754, one plate, numbered xvi., is given to the *ribband-back*, showing three chairs, all of which are cabriole-legged in the "French taste."

The third type of Chippendale's chairs he calls "*French chairs*."

We have seen the square, pompous taste of Louis XIV. driven out of France by the "elegance" of the Regent, whose short reign brought in the slender grace of the taste of Louis XV.'s long reign.

By "French chairs" Chippendale clearly did not

No. XIII.—CHIPPENDALE "FRENCH CHAIR" OF 1750-60 IN THE POSSESSION OF THE IRONMONGERS' COMPANY

No. XIV.—CHIPPENDALE "STUFFED CHAIR" OF 1750-60, SHOWING THE "DOLPHIN LEGS"

mean the graceful cabriole leg of the Louis XV. "taste," which had already long influenced his design, but seems to have applied the term to such chairs as had the typical French form of the upholsterer's oval or rounded back contained within a carved framework, with an upholstered seat also carved as to its framework. This chair he clearly especially designed for drawing-rooms or reception-rooms; and he definitely says that the coverings should be damask, leather, "tapestry, or other needlework." In fact, the *Director* would seem to make it evident that all upholstered chairs with framings of carved woodwork were the "French taste" in Chippendale's eyes. For, if we glance at the plates in the first edition which he labels as "French chairs" (the four plates xvii., xviii., xix., and xx.), we find that there are three types.

(1) There is the typical "Louis XV." chair, as we now call it, in which the back is an upholstered (or "stuffed") oval or round or square with rounded corners. These "stuffed" backs are framed in carved woodwork, which joins them to the seating part of the chair with carved "uprights," leaving an open space between the back and the seat; whilst the "stuffed" seat has its carved framework, which is legged with carved cabriole legs ending in carved scroll French feet. This "French" Louis XV. chair remained the "drawing-room chair" into our own day.

(2) There is the halfway upholstered chair from our old English "grandfather" to this French "Louis XV.," in which the "stuffed" back and seat meet without open space between; but the upholstered back is framed with carved woodwork like the seat, the legs being carved cabrioles with French scroll feet. This chair is simply a development of the stuffed "grandfather" that we have had from Queen Anne's days, through the "lion mahogany" onwards, of which the Percival Griffiths collection shows such fine examples, which will be familiar to my readers.

(3) Then we have what is usually looked upon as

No. XV.—WALNUT CHIPPENDALE "STUFFED CHAIR" OF 1750-60, SHOWING ANGLE BRACKETS TO LEGS
IN THE POSSESSION OF SIR EDMUND HOPE VERNEY, BART.

No. XVI.—CHIPPENDALE "STUFFED ARMCHAIR" OF 1750-60
FROM THE LONG GALLERY AT HAM HOUSE

The Chippendale "stuffed" chair, in which the stuffed back and seat meet without open space between, the top of the back usually "shaped" in the cupid's-bow wave, the carved arms stuffed. The legs, when straight legs, are stretchered. Usually the more important pieces have carved cabriole legs.

But — and note this well — in all these "stuffed" chairs the carving of the woodwork, wheresoever there is carved woodwork, is always either markedly "rococo" or the beautiful low-reliefed "applied lattice-fret," or, as it is technically called, "card-cut," which we are about to see as coming from the "Chinese taste."

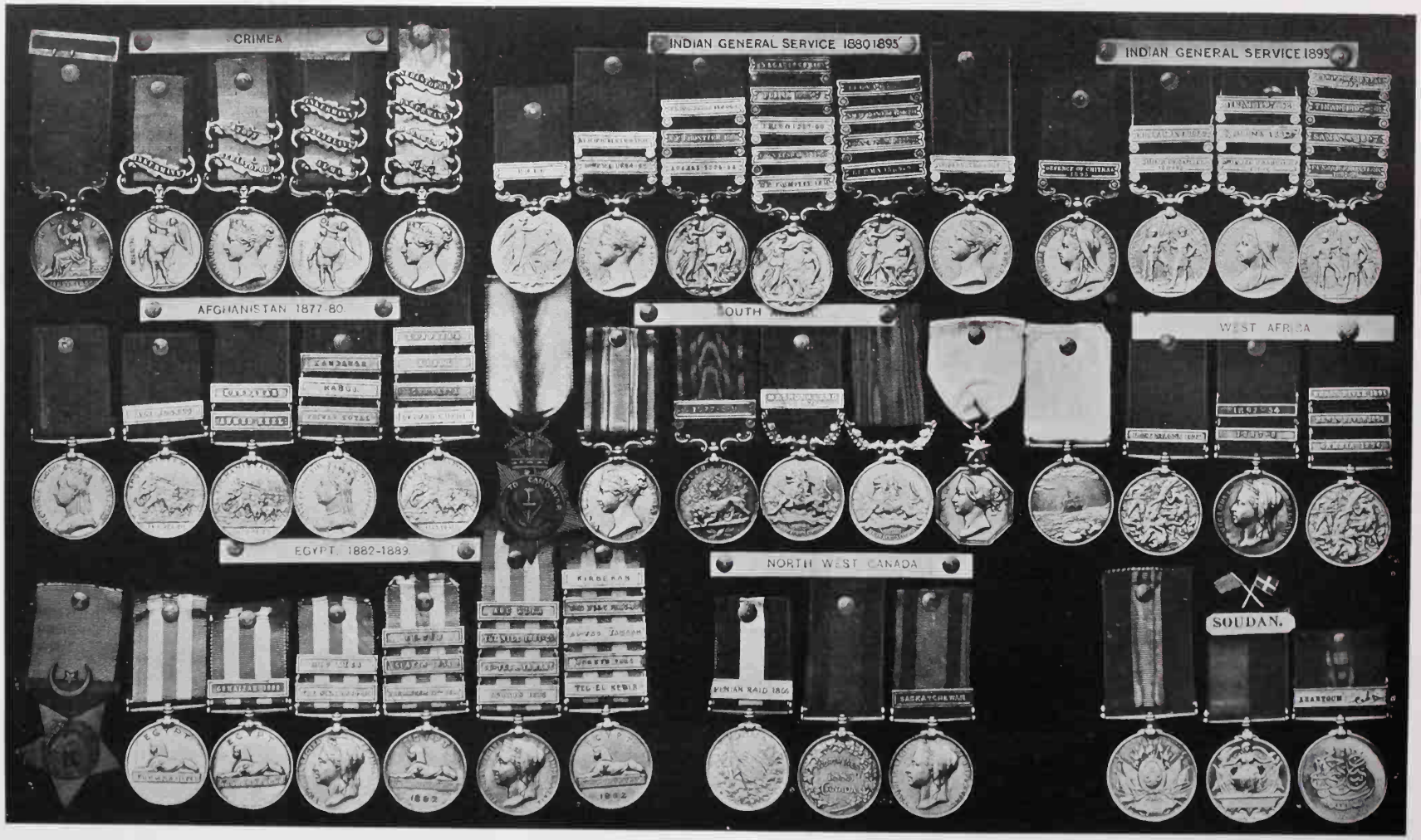
Before leaving the three types of "stuffed" chairs which Chippendale clearly considered the essential "French chair," it is well here to touch upon the development of the English "Queen Anne grandfather" or "cosy" chair of this decade. Chippendale reduces its size considerably during the decade, and makes its carved legs more slender; whilst we find the straight leg being freely used. But the "square back" must not be taken to mean a straight line to the top of the chair, which, as a matter of fact, usually follows the curves of the Chippendale "cupid's-bow" line.

The upholstered (or "stuffed") stools also took on the straight leg. Indeed, the straight-legged Chippendale "square-back" stuffed chair remained the ordinary easy-chair of 1750 to 1760.

When you get the Chippendale "stuffed" chairs (or "French chairs") in "a set of three"—armchair, armless chair, and stool—you have probably got a Chippendale "day-bed" or "chaire long," for they were made to put together as such, a very favourite use in France even down to our own day, and a most useful arrangement.

Needlework was now rarely used, these "stuffed" chairs being almost invariably covered with damask.

I give as illustrations to help the student, first, as frontispiece, a superb example of typical Chippendale "rococo" carving in a mantelpiece of superb design from Winchester House, Putney, made of carved pine. This is a magnificent example of what is meant by "Chippendale rococo," and gives the type of design which to the ordinary man used to mean "Chippendale." As to the origin of "Chippendale rococo," I shall have more to say in the next article. I would only point out that it bears no relation to the "rococo" of the Italian design after the Renaissance. The chairs show the ordinary Chippendale, the "ribband-back," four so-called "state chairs," giving types of the more elaborate "French chairs," and two ordinary "stuffed" or upholstered chairs



CRIMEAN, INDIAN, AFRICAN, AND CANADIAN MEDALS

[GRAY COLLECTION

HAT YOU WILL

AND AFTER J. R. SMITH

On the Collecting of War Medals — Part II. — By W. E. Gray

THE Punjab campaign in 1849 was rewarded by a handsome medal of the usual size—obverse, head of the Queen; reverse, a fine representation of the Sikhs laying down their arms to the victorious general, the British army being drawn up in the background. The ribbon is dark blue, with yellow edges. There are three clasps, two being the most to one medal, the combinations issued being six.

The medal for the New Zealand war (1845–47) differs from others by having the year of the campaign on the reverse, within a wreath; and on the obverse is the head of the Queen, with crown and veil. The same medal was used for the New Zealand war of 1860–66. Ribbon dark blue, with broad crimson stripe down centre.

In 1847 Her Majesty commanded that the services of those veterans who had fought in the great wars of 1804–14 and in Egypt (1801) should be recognised by the bestowal of a medal for their services rendered to Her Majesty's predecessors. The medal, which was designed by Mr. Wyon, was struck at the Mint, and is known as the Military General Service Medal. On the obverse is the head of the Queen crowned, and date 1848: on the reverse, the Queen in the act of crowning with laurel the Duke of Wellington as representing the Army; the great warrior, in full uniform and wearing his decorations, is kneeling to receive the reward. The medal is the usual $1\frac{3}{5}$-inch size, the ribbon crimson, with blue edges, $1\frac{1}{4}$ in. wide. The number of clasps issued was twenty-nine, and the combinations are practically endless, as although nearly fifty years had elapsed since some of the engagements, nearly twenty thousand claimants proved their claim to receive it. The greatest number of clasps given with any one medal was fifteen; for this number there were six applicants, but only two established their claim.

The great services of the Navy were also recognised, the survivors of that great period in the history of the British Navy, 1793–1816, receiving the handsome Naval General Service Medal. The medal has the same obverse as the one issued to the Army: on the reverse is Britannia seated on a sea-horse, in her right hand a trident, in her left an olive branch. The ribbon is white, with blue borders. The clasps are similar in size to those of the Military General Service Medal, and are over 230 in number. They represent general engagements, engagements between single ships, and a very interesting series for boat actions, these latter being awarded only to those actually engaged with the boats. More than twenty thousand old sailors established their claim to the medal, five clasps being the greatest number given with any one medal. I have an interesting case in my collection of one man receiving two medals of this series, one with three clasps and another with one.

The stirring events in India (1799–1826) were followed also by a late distribution of medals in 1851, on similar lines to those of the Army and Navy in 1848. The medal was worn from a pale blue ribbon, and has the same head of Her Majesty on the obverse: on the reverse is a figure of Victory seated, in her left hand a wreath, in her right an olive branch, Oriental scenery being in the background. Twenty-one clasps were issued to this medal, five being the greatest number to one medal.

These three retrospective medals are amongst the most beautiful of the many fine specimens of the die-sinker's art issued during the reign of her late Majesty. The numbers issued are so large, the variety of clasps and combinations so great, that these three series alone offer the collector a practically inexhaustible field in which to exercise his talent. Of some of the naval clasps only two were issued: of others only three, four, and so on: so that a collector must often wait years before a long-desired clasp is obtainable, and even then the competition to obtain it is great, and the prices run high.

These medals are eagerly desired by most collectors, and usually form the backbone of the collection. Many have been absorbed in well-known collections.

others are highly prized by the families of the recipients, and, no doubt, many have been lost or melted for the value of the silver in the early days before collecting them was begun.

The medals for the Crimea and the Indian Mutiny are more familiar, from the fact that we have a great number of the brave men who earned them still amongst us. The clasp of the Crimean medal is very striking, being in the form of oak leaves and acorns. The clasps are five in number, and the combinations are twenty-two. The ribbon is light blue, with yellow edges. A special medal was issued to the Navy for services in the Baltic. Medals were also bestowed by the Emperor of the French, the King of Sardinia, and the Sultan of Turkey.

The Indian Mutiny medal is one highly prized by the collector, and is one of the most striking in design. The ribbon is white, with red edges and stripes. The number of clasps issued was five. Four is the greatest number to one medal. Only a few men in the Bengal Artillery are entitled to this number. The total combination of the clasps of this medal is sixteen. This medal to the Naval Brigade is most rare. The war in China (1857–60) was marked by the renewal of the medal of 1842 without the date, but with clasps. These are six in number, and the combinations are very great. Medals with five clasps are occasionally met with.

The medal for the South African wars (1877–80) is the same as that issued in 1853, without the date in the exergue. There is only one clasp to this medal, which bears the years of the campaign in which the recipient was engaged.

The Indian General Service Medal was in use from 1852 to 1895. The first clasp is *Pegu*, the last *Waziristan*, 1894–95. The clasps issued number twenty-one, and the combinations are endless. Seven clasps to one medal is the greatest number, General Sir William Lockhart having this number.

The design of the medal for Ashantee (1873–74) is a most striking one, being by Sir Joseph Poynter, P.R.A. Obverse, head of the queen, with diadem and veil; the reverse, a fine representation of a fight with natives in the bush. The ribbon is yellow, with black stripes. One clasp only—*Coomassie*—was issued to this medal. It has since been adopted as the African General Service Medal, and has had twenty-one clasps issued to it. Medals with four clasps are occasionally met with. The medal for the war in Afghanistan (1877–80) is still often seen, as is also the bronze star for the celebrated march of Lord Roberts from Kabul to Kandahar, which is worn from the brilliant rainbow-pattern ribbon, as in the early Afghan campaigns. The clasps are six in number, and the combinations are twenty-four. The blue and white striped ribbon of the Egyptian wars (1882–89) is so familiar that little description of it is needed. The clasps issued are ten in number, and the combinations seem without end. I know of eighty-six, and one often comes across fresh ones. One medal was issued with seven clasps; four with six. With these exceptions, five clasps is the greatest number to this medal. The Khedive of Egypt also gave a bronze star to each recipient of the Egyptian war medal. The number of medals issued for these campaigns was very great, being only exceeded by those of the Boer war.

In 1885 a medal with and without clasps was issued for the rebellion in North-West Canada. In 1900 a retrospective medal was granted for the Fenian raids of 1866 and 1870, and the Red River expedition (1870). A change from the usual circular silver medal was made by the issue for the Ashanti expedition of 1895–96 of a four-pointed bronze star with the St. Andrew's cross between the arms. In the centre is a crown, with *Ashanti* above and date 1896 below; on the reverse is *From the Queen*. They were issued without name, and as they can be bought from the makers for a few shillings, they are of little value to the collector.

The New Indian General Service Medal was first issued for the Chitral campaign, and was also made use of for the subsequent North-West Frontier wars; the total number of clasps issued was six. The Indian General Service medals are also issued in bronze, and with clasps, to the camp followers.

The Chartered Company of South Africa was permitted to issue in 1896 a handsome silver medal for the fighting in *Matabeleland, 1896; Rhodesia, 1896; Mashonaland, 1897*.

The British troops engaged in the Soudan in 1896 also received an English medal as well as that of the Khedive.

The medal for the last war in South Africa was of the usual size, the clasps being neat and well made, like those of the Military General Service Medal of 1849. The number of clasps officially sanctioned is twenty-six, nine being the greatest number granted to any one medal; and as the number of soldiers in this war was greater than in any previous war in which England had been engaged, this medal offers a great opportunity to the collector of war medals—it is said that about 180,000 of them were struck at the Mint.

The last war medal to bear the image of Her Most Gracious Majesty Queen Victoria is that issued after her death for the China Expedition, 1900; it is similar to the one for the China Wars, 1842 and 1860, except that the obverse bears the head of Her

REGIMENTAL AND OTHER MEDALS AND DECORATIONS

[GRAY COLLECTION

Majesty as on the South African medal, 1900—three clasps of neat design were issued to it.

The war medals issued during the reign of his late Majesty King Edward VII. were not numerous, the first being for the war in South Africa, 1901–2 : two clasps were issued, the ribbon being the same as the Queen's medal, 1900.

The medal for the expedition to Ashanti has only one clasp, the ribbon being green, with black stripes. The only other special war medal was that for Tibet ; one clasp was given, the ribbon being red with green border, with two white stripes. The other medals and clasps given during this reign were extensions of the various colonial and Indian General Service Medals.

The most valued reward for bravery, both by the soldiers and sailors themselves, and by the public, is undoubtedly the Victoria Cross. It is of simple bronze, in the form of a Maltese cross. On the obverse is the British lion and crown, and on a scroll underneath the words, "For Valour." A laureated clasp, $1\frac{1}{2}$ inches wide, acts as suspender, and a "V" connects it with the cross. The reverse is plain. The name and regiment of the recipient are engraved on the lock of the clasp, and the date of the act of bravery for which it was awarded is engraved in the circle. The ribbon is red for the Army, blue for the Navy. It carries an annuity of £10, and at the discretion of the Secretary of State for War this may be increased to £50 a year. Up to date about 500 of the Victoria Crosses have been awarded, 50 only being to the Navy. This decoration is very highly prized by the collector, and it is only on the death of the recipient that they are to be obtained, and even then with difficulty, as they are much valued by the families of the brave men who earned them. It was first instituted in 1856.

The medal for distinguished conduct in the field was instituted in 1854. At first a gratuity was given with the medal, but was withdrawn in 1862. The ribbon is blue, with a crimson stripe down the centre. The name, rank, and regiment are round the edge ; and since 1882 the date of action for which it was awarded has been added.

A medal to the Navy for conspicuous gallantry was issued in 1855. However, eight only were then issued. It also carried a gratuity. The ribbon is blue, with a white stripe down the centre. It was revived in 1874, and is now granted for any war in which the Navy is engaged. This medal may be worn with the Victoria Cross. I have a group in my collection consisting of the Victoria Cross, Conspicuous Gallantry (1st issue), Crimean Medal with one clasp, Sebastopol, China Medal (1842), Legion of Honour, and the Turkish Medal for the Crimea.

The collecting of regimental medals is a very interesting branch. As these medals were discontinued after the issue of the long service and good conduct medal in 1830, they have now become rare and difficult to obtain. Another very interesting branch is that of early volunteer medals given to the numerous volunteer corps raised from 1794 to 1804. They vary in shape and size. Some are struck, many engraved and bearing the hall-mark of the period. Mr. R. Day, of Cork, who is an authority on the subject, has made a special study of these medals, and had a fine collection of them.

The very fine series of medals in gold and silver granted by the H.E.I.C. also claims the attention of the medal collector, as does that of the handsome medals presented to Indian chiefs from the time of George II. to Queen Victoria.

Occasionally collections are disposed of, and opportunities occur of completing a series, or of obtaining a rare example ; but in spite of sales being held monthly by Glendining's and Debenham's, and occasionally during the season by Sotheby's or Christie's, the older medals are becoming more difficult to obtain. For rare ones and fine groups very high prices have to be paid.

The great advantage that war-medal collecting has over any other pursuit is that, however great the issue of a medal may be, it is strictly limited, and is never repeated. Each medal bears the name, rank, and regiment of the soldier or sailor who earned it, and a record is kept at the War Office and Admiralty of every medal and clasp issued.

This hobby is also free from fraud, as the only way in which a collector can be deceived is by the taking from or adding to the clasps of a medal. In the case of rare or valuable medals enquiries can be made, and the medal and clasps can be verified and found if correct or not. The medal itself cannot be imitated, and bogus clasps are easily detected. Some time ago the Indian Mint issued, on application, re-strikes of some of the early H.E.I.C.'s medals, but that has now been stopped.

The collection of General Eaton is considered the most complete, and contains a great number of naval and military General Service medals. Colonel Murray's fine collection contains many obtained with rare judgment by Captain Tancred, who is the author of the standard work on war medals and decorations. Captain Whittaker's collection is strong in gold medals and crosses, that of Dr. Payne in officers' medals and groups ; my own in Victoria Crosses, rare groups, and H.E.I.C.'s medals. Major Tombs, Mr. Gaskell, and others have also representative collections, and the number of collections is constantly on the increase.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

Last month's instalment of "Notes and Queries" introduced a remarkable case of identification to our readers. The two paintings reproduced side by side on page 211, the original portrait of Jules H. Forget, 1779, and the copy made for another branch of the family, must have attracted no little attention from art-lovers. Apart from the general interest, moreover, it forms an excellent proof of the value of "Notes and Queries" as a medium of identification, for THE CONNOISSEUR *reaches collectors all over the world, who are thus put into communication with each other, often with astonishing effect. Owners of doubtful pictures have resorted to "Notes and Queries" as a last resource of identification, and if the painting has any appreciable interest attaching to it, the desired information is almost bound to be elicited sooner or later. Many connoisseurs of high rank, and in the possession of the finest collections, write to us giving their assistance, which, of course, can hardly be overestimated. Readers will recollect, for instance, the case of a miniature in our August issue for 1914, which Her Majesty the Queen identified as being a portrait of the Old Chevalier. We are glad to say, moreover, that those who have exhibited their pictures in these columns express their satisfaction at the method of reproduction. A recent letter from a client in America says, "I wish to tell you how much I liked the way you handled my portrait; the cut was splendid. I thank you."*

There is one point, perhaps, which we should like to draw attention to. "Notes and Queries" is not necessarily restricted to the reproduction of unidentified paintings or engravings. We are prepared to include specimens of rare or unique china, etc., etc., at the usual rate of 10s. 6d. per photograph, provided, of course, that the objects have more than just the ordinary interest connected with them. The decision on this point rests, of course, with THE CONNOISSEUR.

UNIDENTIFIED PORTRAIT (No. 174).

DEAR SIR,—I am a regular subscriber to your magazine, and want to ask a favour of you. I am enclosing a photograph I have had taken of an oil-painting in my possession, and am very anxious to know whether it is authentic, and, if possible, the artist. The canvas is approximately 58 in. by 42 in. The colourings are very rich and mellowed; canvas and stretcher are undoubtedly old. I shall be extremely indebted to you for any enlightenment. Assuring you of my sincere appreciation,

I am,
Very truly yours,
F. HOPKINSON-EVANS
(Philadelphia, U.S.A.).

(174) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 106), APRIL, 1914.

DEAR SIR,—I take this earliest opportunity of submitting particulars which may be of interest to your correspondent upon painting No. 106—*The Tribute Money*—illustrated in NOTES AND QUERIES

of April, 1914. I have in my possession an oil-painting on panel, 13½ in. by 10¼ in., the composition of which is almost identical with the illustration referred to, except that the arrangement is reverse-handed; the figure of Christ is in a different aspect: the expressions and costumes vary slightly. The portraiture, however, appears to correspond throughout. My picture is perfectly finished and of rich, dark tone. It is attributed to Jordaens.

I am,
Yours faithfully,
J. H. DENTY.

UNIDENTIFIED PAINTING (No. 175).

DEAR SIR,—I have sent you a photo of a most interesting old oil-painting in my possession, in the hope that you will be able to reproduce it under your NOTES AND QUERIES section. I should be extremely obliged if you or one of your numerous readers could inform me who the artist is and the name of the lady who forms the subject of the painting. It measures 16 in. by 11½ in., and is on panel. I am inclined to think it is by Holbein, or possibly pre-Holbein, as the period is not later than early sixteenth century. I have the original carved and gilt frame, which is not shown. Trusting that you will be able to assist me in this matter,

Believe me,
Yours faithfully,
CECIL B. MORGAN.

(175) UNIDENTIFIED PAINTING

(176) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAIT (No. 176).

DEAR SIR,—I should be pleased to hear from any of your readers as to the identity and authorship of the portrait, a photograph of which I send herewith. It has been suggested that the sitter was the celebrated Flora Macdonald.

Yours faithfully,
J. A. MACPHERSON.

UNIDENTIFIED PORTRAIT (No. 170). MARCH, 1915.

DEAR SIR,—As to unidentified portrait No. 170, I think the engraving by J. Simon, after Kneller, shows that it cannot be Bishop Atterbury. The faces are wholly unlike. The bands are those of a French ecclesiastic; as to the wig, I am not competent to give an opinion.

Yours faithfully,
(REV.) L. J. T. DARWALL.

CLEANING PLASTER CASTS.

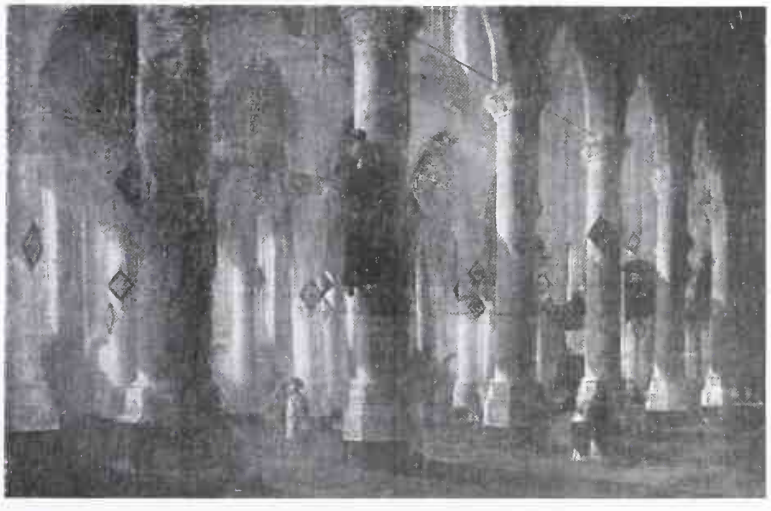
DEAR SIR,—I have three trays of plaster casts, reproductions of the designs of statuary by Thorwaldsen and Canova, which, through age and inattention, are now covered with a thick coating of dirt, evidently dust that has become embedded in the surface plaster, and settled down into the crevices of the designs. Could any of your readers provide me with a remedy for removing the dirt without materially damaging the casts? I have tried a small camel's-hair brush, but find that soft portions of the plaster become detached after a prolonged working on any one part. The casts in question are for the most part round or oval in shape, their diameters ranging from half an inch to three inches. I should be most grateful of any help or advice in the above matter.

Yours faithfully, B. LEDEBROOKE.

(177) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (NO. 177).

DEAR SIRS, — I am enclosing you a photograph



(178) UNIDENTIFIED PAINTING

of a large painting I have in my possession, which I believe to be by Jean Honoré Fragonard. I should be glad if you would insert this in your next edition of THE CONNOISSEUR, to see if any of your readers can authenticate the picture.

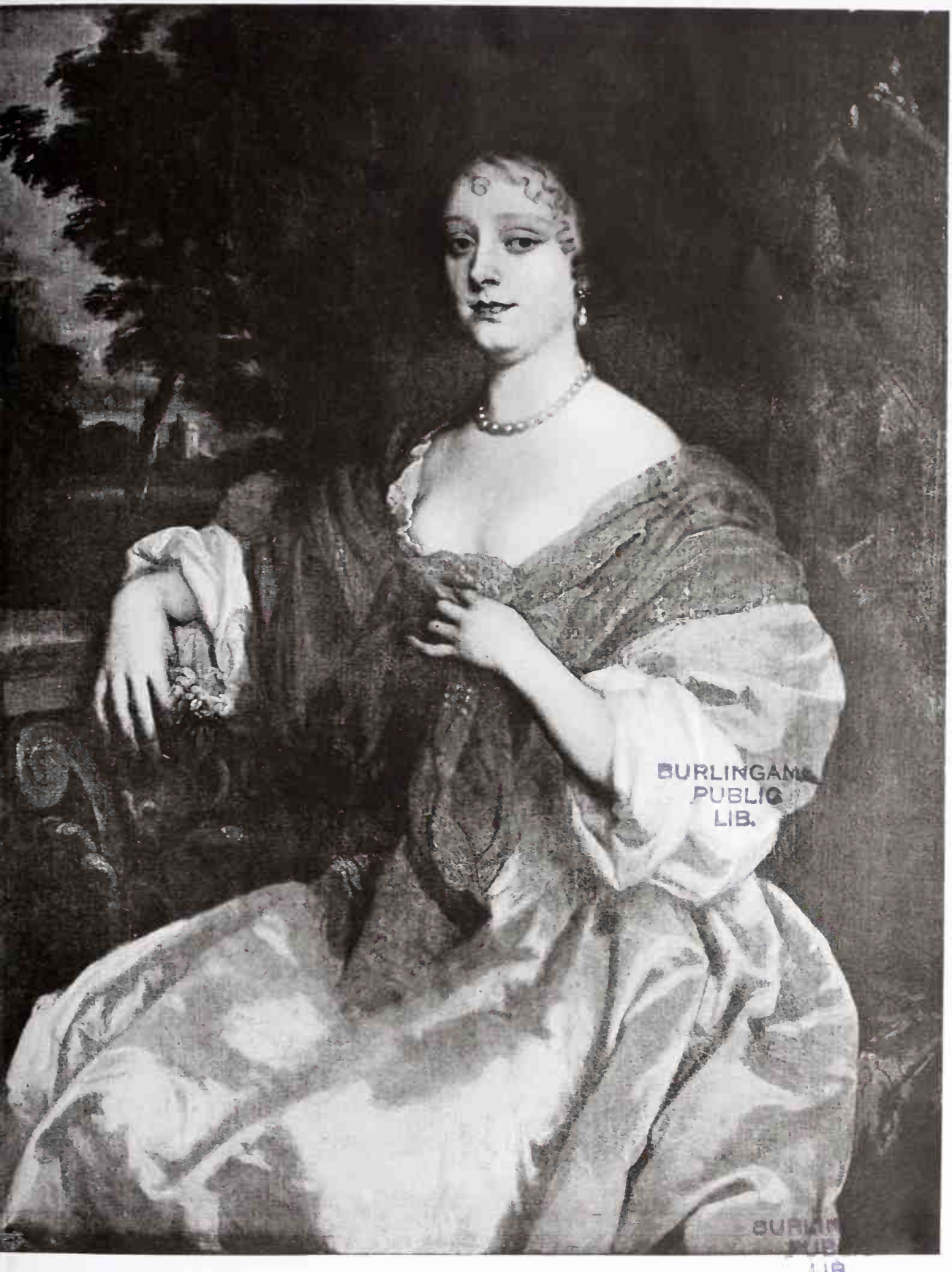
Yours faithfully
(for A. G. HARLEY JONES), E. J.

UNIDENTIFIED PAINTINGS (NOS. 178, 179 AND 180).

DEAR SIR, — I enclose herewith three photographs of paintings, which are the property of relatives of mine, in the hope that some of your readers may be able to identify their authorship. With reference to the church interior, this picture has been attributed to E. de Witte, although others claim that it is by de Blieck. The painting is on three wood panels, and measures 42 in. by 28 in., while the subject bears a strong resemblance to a much smaller painting by de Blieck, at present on view at the Glasgow Corporation Art Galleries at Kelvingrove, the title of which is *Church Interior* (Haarlem?). The two portraits are French paintings of eighteenth-century period (ovals), and each measures 23 in. by 19 in. I should be much obliged if you would be so good as to submit this matter to your readers.—Yours sincerely, R. S. S.

(179) UNIDENTIFIED PAINTING

(180) UNIDENTIFIED PAINTING


BURLINGAME
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E COUNTESS OF GRAMMONT

SIR PETER LELY

the collection of Earl Spencer, K.G., at Althorp

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Pottery and Porcelain

Chinese Pottery and Porcelain *

THE issue of works on ceramic art has been so voluminous in recent years that the collector, both in the interests of his pocket and his overcrowded book-shelves, has been compelled to closely scrutinize the pretensions of each new-comer before admitting it to his reference library. In the case of a work by Mr. R. L. Hobson, this scrutiny is likely to be dispensed with. Mr. Hobson's knowledge of ceramic wares is so exhaustive that no volume on the subject by him can fail to possess a permanent value. As regards English wares, there are several writers who rank with him in authority, but in the domain of Chinese ceramics he and Dr. S. W. Bushell share an unquestioned supremacy among living English writers. Mr. Hobson's latest work—*Chinese Pottery and Porcelain: an account of the potter's art in China from primitive times to the present day*—is perhaps his most valuable contribution on the subject. He has brought within the compass of two octavo volumes a detailed history of over twenty centuries of Chinese ceramic production. It is not pretended that every form of pottery and porcelain is exhaustively described—the imagination, indeed, would stagger at the contemplation of such a gigantic task—but practically every type that has appeared in the European market has been treated upon, as well as many types which are known to Europeans only by repute. Mr. Hobson may well be congratulated on the production of such an exhaustive work, every page of which bears evidence of original research and investigation.

FIGURE OF SHOU LAO, TAOIST GOD OF LONGEVITY PORCELAIN PAINTED WITH "FAMILLE VERTE" ENAMELS K'ANG HSI PERIOD (1662–1722) HEIGHT, 17¾ IN. SALTING COLLECTION (VICTORIA AND ALBERT MUSEUM)

The history of early Chinese ceramic art is derived from two sources—the ancient Chinese literature on the subject, much of which has been placed at the disposal of English readers through the translations of Dr. Bushell; and the evidence afforded by various pieces of ancient ware which are still in existence. Mr. Hobson has freely availed himself of Dr. Bushell's translations, but, while substantially accepting them, he has amended them in various details. In general he is disinclined to accept the statements of these Chinese authorities, unless they are corroborated by independent evidence, and in this way he has somewhat modified the generally accepted idea of the extreme antiquity of the potter's craft in China. According to native authorities, the invention of pottery is ascribed to the mythical Shên-nung; whom Terrien de Lacouperie suggested might be identified with Sargon, the ruler of Chaldea, about 3800 B.C. The semi-legendary emperor Huan Ti

* *Chinese Pottery and Porcelain*, by R. L. Hobson, B.A. (Cassell & Company, Ltd. 2 vols. £4 4s. net.)

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(*circa* 2697 B.C.) "is said to have appointed a superintendent of pottery," and it is a commonplace in the old Chinese literature that the emperor Yü Ti Shun (2317–2208 B.C.) highly esteemed pottery.

All these statements lead to the inference that the potter's art was flourishing and had reached a substantial degree of advancement anterior to the period of the Chou dynasty (1169–256 B.C.). Mr. Hobson regards this as unproven, and points out that even the surviving wares belonging to the last part of the Chou period possess only an antiquarian interest, and evidences of anything beyond primitive art and craftsmanship have so far not been found earlier than in the Han period (206 B.C. to 220 A.D.).

T'ANG POTTERY PILGRIM BOTTLE HEIGHT, 7½ IN. (KOECHLIN COLLECTION)

The Han dynasty united the states of China into a great and prosperous empire, having commercial relations with adjoining states, through which a considerable trade was carried on with the outlying provinces of Rome. This foreign intercourse appears to have given the Chinese potter much of the knowledge which was to be turned to such good account during later generations. One thing that may have been derived from it was an acquaintance with the art of glazing, at that time practised throughout Western Asia. None of the work that can be positively identified as belonging to the Chou period is glazed, though some of it appears to have been coloured with unfired pigments. The majority of the Han pieces, on the contrary, are glazed, "the typical Han glaze being a translucent greenish yellow, which, over a red body, produces a colour varying from leaf green to olive brown." Though hardly approaching the refinement attained in later ceramic work, or even that of contemporary craftsmen in jade and metal, the productions of the Han potter are marked by high artistic interest. They included reproductions of common objects of life, as well as forms and ornamentation derived from metal-work.

Owing to the large number of Han tombs containing pottery which have come to light through the excavations for railways and other causes, we are far better informed about Han wares than of those of many of the later periods. With the end of the dynasty China again became split up into warring states. It was not until the advent of the T'ang dynasty (618-906 A.D.) that the empire again became united. The arts suffered during the period of confusion; nevertheless, from the references in Chinese literature it may be inferred "that new kinds of pottery appeared from time to time, and it is certain that the evolution which culminated in porcelain made sensible advances." Under the T'ang dynasty the empire reached the

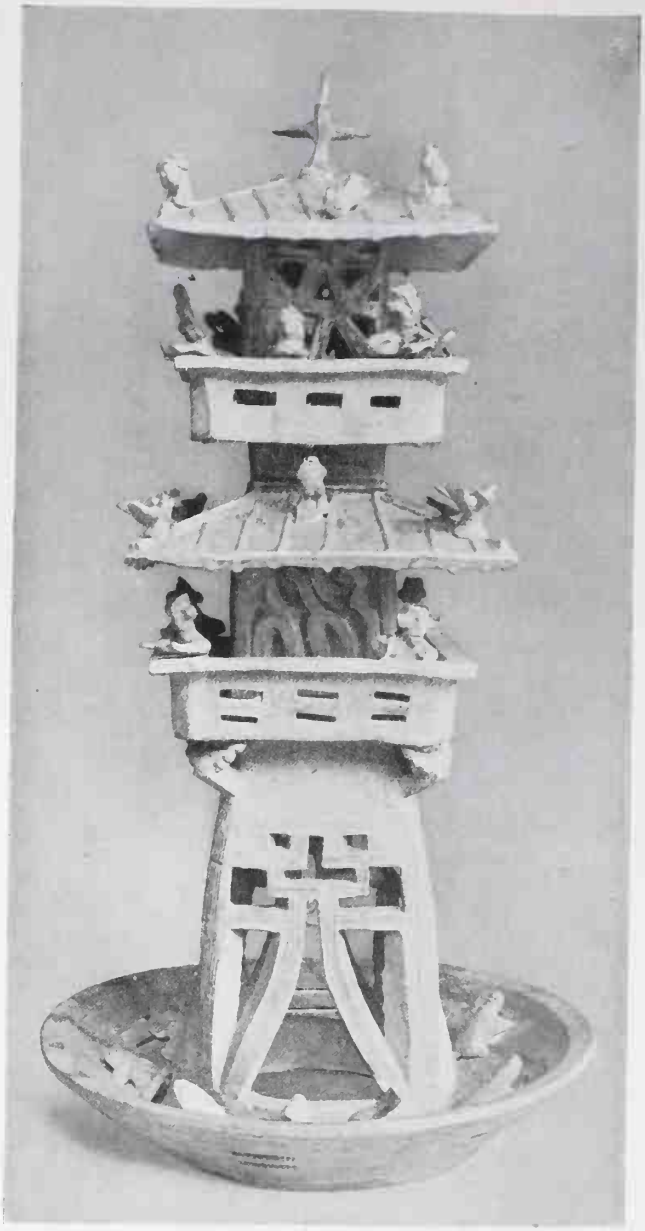
SUNG DYNASTY VASE IN THE FORM OF A LOTUS FLOWER DARK GREY STONEWARE, BURNT REDDISH BROWN, MILKY GREY GLAZE, CLOSELY CRACKLED HEIGHT, 7 IN. (FREER COLLECTION)

MING "SAN TS'AI" PORCELAIN VASE WITH WINGED DRAGONS CLOISONNÉ HANDLES HEIGHT, 22¾ IN. (S. E. KENNEDY COLLECTION)

TZ'Ŭ CHOU WARE VASE WITH INCISED DESIGNS IN DARK BROWN GLAZE, A SAGE LOOKING AT A SKELETON YÜAN DYNASTY HEIGHT, 11⅛ IN. (EUMORFOPOULOS COLLECTION)

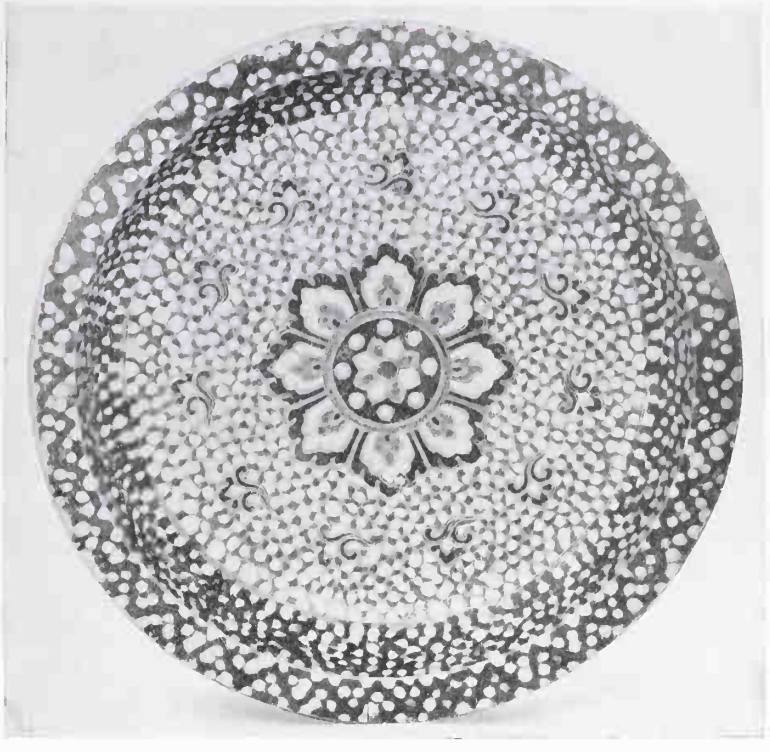
BLUE AND WHITE PORCELAIN SIXTEENTH-CENTURY PERFUME VASE, LIONS AND BALLS BROCADE HEIGHT, 8¾ IN. (VICTORIA AND ALBERT MUSEUM)

zenith of its power, Chinese armies penetrating into Central India, Chinese junks into the Persian Gulf, and the northern boundaries of the empire extended into Turkistan. As during the Han dynasty, intercourse with foreign states was renewed, and "a host of foreign influences must have penetrated into the middle kingdom, including those of the Indian, Persian, and Byzantine arts." T'ang pieces are only beginning to find their way to Europe, and afford surprising evidences of the maturity which ceramic art attained during the period of the dynasty. The majority of the specimens which have come to light are mortuary pieces, and until more tombs are exhumed and further pieces surrendered by Chinese collectors, it will be impossible to form a final estimate of T'ang pottery. Among its especial characteristics are the large proportion of figure pieces it includes. Some of these are clearly inspired by Græco-Roman influence, and rival their exemplars in force and spirit. Horses are taken for subjects with great frequency, and are modelled with great boldness and character. Perhaps the sculpturesque power of the T'ang craftsmen is best shown, however, in the large Buddhist figures, of which a few rare examples have been brought to Europe. These, while embodying the Buddhist idea of abstraction and aloofness, are realised with wonderful literalness, and offer a combination of monumental repose with the expression of mental energy that is in its way quite unrivalled. These figures are even more remarkable as pottery than as sculpture. Speaking of a splendid example in the British Museum, 50 inches high, Mr. Hobson states that "to fire such a mass of material without subsidence or cracking would tax the capabilities of the best modern pottery, while the skill displayed in the modelling is probably unequalled in any known example of ceramic sculpture." The glazes used by the T'ang potters were numerous, and the shapes of their pieces and the styles of ornamentation used remarkable for their variety. Some recently discovered pieces would even seem to prove that painting with a brush was practised by them.



MODEL OF A "FOWLING TOWER" HAN POTTERY, WITH IRIDESCENT GREEN GLAZE HEIGHT, 30 IN. (FREER COLLECTION)

The five brief dynasties which fill the sixty-four years' interval between the T'ang period and the Sung period [960-1279 A.D.] are known by few distinctive wares of importance. The last-named period was the golden age of Chinese arts, and the Sung wares have always been regarded by Chinese connoisseurs as reaching the high-water-mark of ceramic excellence. So highly are they prized that comparatively few specimens of them are permitted to leave the country, and Europeans, for the present, have largely to be content with a second-hand knowledge of them. "The Sung wares are true children of the potter's craft, made as they are by the simplest processes, and in the main decorated only by genuine potter methods." Their most important feature "lies in their glaze, which holds *la qualité maîtresse de la céramique*," as an enthusiastic French writer has expressed it. Its richness, thickness, lustre, translucency, and its colour and crackle are the

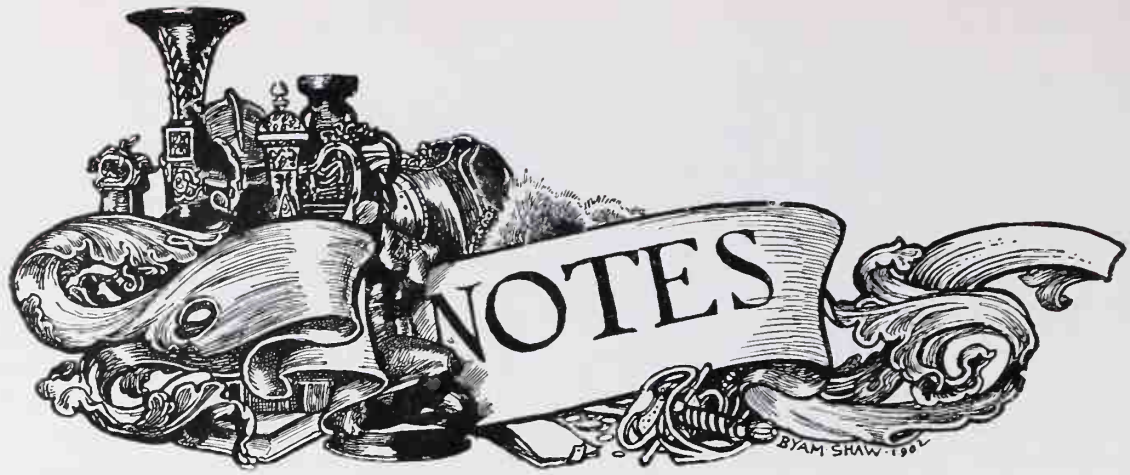


T'ANG POTTERY DISH WITH MIRROR PATTERN INCISED AND COLOURED BLUE, GREEN, ETC.; INNER BORDER OF "JU-I" CLOUD SCROLLS ON A MOTTLED YELLOW GROUND, OUTER BORDER OF MOTTLED GREEN; PALE GREEN GLAZE UNDERNEATH AND THREE TUSK-SHAPED FEET DIAMETER, 15 IN.
(EUMORFOPOULOS COLLECTION)

'main criteria of the wares in the eyes of Chinese connoisseurs. Space will not permit one to follow Mr. Hobson in his interesting account of the different varieties of the wares, some of the most esteemed of which are still unrepresented in European collections. The pieces of this period formed a great source of inspiration to later Chinese makers, and were frequently imitated.

On the question of the exact period in which Chinese porcelain originated, Mr. Hobson is in direct conflict with Dr. Bushell's latest pronouncements, which apparently lean to the theory that porcelain was first made so far back as the Han dynasty. Mr. Hobson complains that Dr. Bushell bases his idea on the mistranslation of a Chinese word, which he renders as "porcelain" instead of "pottery." A knowledge of Chinese would be essential to do justice to the merits of the controversy. Mr. Hobson, however, makes out a strong case for his contention, and such extraneous evidence as exists, chiefly of a negative character, leans decidedly on his side. No specimens of porcelain belonging to the Han or even the T'ang period have yet been discovered, and the inference appears to be that its manufacture was not accomplished until the T'ang period. Mr. William Burton, in the last edition of the *Encyclopædia Britannica*, coincides with this view, which, one would imagine, must be generally accepted until direct evidence is produced to the contrary, in the form of pieces belonging to the earlier dynasties.

The Yuan dynasty (1280–1367 A.D.), founded by the Tartars under Kublai Khan, gave little encouragement to ceramic art, and it was not until the time of the Ming dynasty (1368–1644) that it made any substantial advance. The works of this period, and even more those of the Ch'ing dynasty (1644–1910), are naturally the best known to Europeans, and are best represented in public and private collections. To these periods practically belong all the finer kinds of Chinese porcelain, the earlier pieces which come within that category showing little differentiation from stoneware. The wares belonging to these periods are so varied and numerous that it is impossible to attempt to follow Mr. Hobson in his elaborate description and classification of them. His book is decidedly the best and most exhaustive epitome of Chinese ceramic art that has been placed before the English reader. Perhaps "epitome" is the wrong word to use in this conjunction; for though the work cannot contain such minute particulars as is given in books dealing only with individual phases of the subject, the information given regarding the different kinds of pottery and porcelain, the factories at which they were produced, and the characteristics and marks by which they are to be distinguished, is at once so full and so concisely put that even the highly specialised collector will find it of great value in studying the particular period or style which he affects. To the general student no book can be recommended more highly. It is written with a clearness and precision that leaves little scope for misunderstanding. The plates are numerous, and have been carefully selected to give the best idea of the different types of pottery and porcelain. A highly valuable feature is that every piece illustrated is elaborately described and its salient characteristics pointed out. In this way the plates will be of great assistance to the tyro in identifying the style and period of any piece which may be offered to him. The plates in monochrome are generally of excellent quality; and those in colour, if not always reproducing the exact tints of the pieces from which they are taken—an almost impossible performance in the three-colour process—are always sufficiently explicit as not to allow any doubt as to the identity of the originals.



A Carved Ivory Horn

THE carved horn illustrated, made from an elephant's tusk in my collection, is a fine piece of sixteenth-century work, and portrays an interesting story. The legend runs somewhat as follows: "St. Hubert, a worldly man, was out hunting, and spied a white stag, which baffled all pursuit for many days. He pursued and became separated from his fellow-huntsmen. Towards evening he came up with the stag, and was about to strike when he perceived a crucifix suspended between the antlers; at the same time a mysterious voice addressed him. Hubert fell on his knees, became a convert to the faith, and vowed to erect a monastery on the spot." On the upper part of the horn may be seen the monastery, on a pine-clad hill. Below is the stag with the crucifix, and, lower still, Hubert, his horse, and hounds. Near the dog's-head mouth-piece is an elaborate monogram, on a shield, which displays the letters T.L.C. intertwined, and at the lower end of the horn the monogram A.E.D. The carving is so beautiful, and the story illustrates so closely the well-known engraving by Albert Dürer, that, were not the letter E included in the monogram, the work might well be supposed to be that of the artist himself, who at times turned his attention to carving. The horn is very heavy, and measures 26 inches from end to end.—W. B. REDFERN.

CARVED IVORY HORN

The "Straight Line" in French Furniture

THERE are many people who have an idea that French furniture is all curves and ornament or fragile and uncomfortable. Comfort, it must be admitted, was not a *sine quâ non* with the furniture-makers of old times in France, but curves were characteristic of one period of French art only—the Rococo. The misleading habit of applying a sovereign's name to certain marked tendencies that show the departure from old canons of design is purely one of convenience. Louis Seize had no more to do with the establishment of a new vogue of decoration than did his beautiful queen; both accepted the

CARVED IVORY HORN

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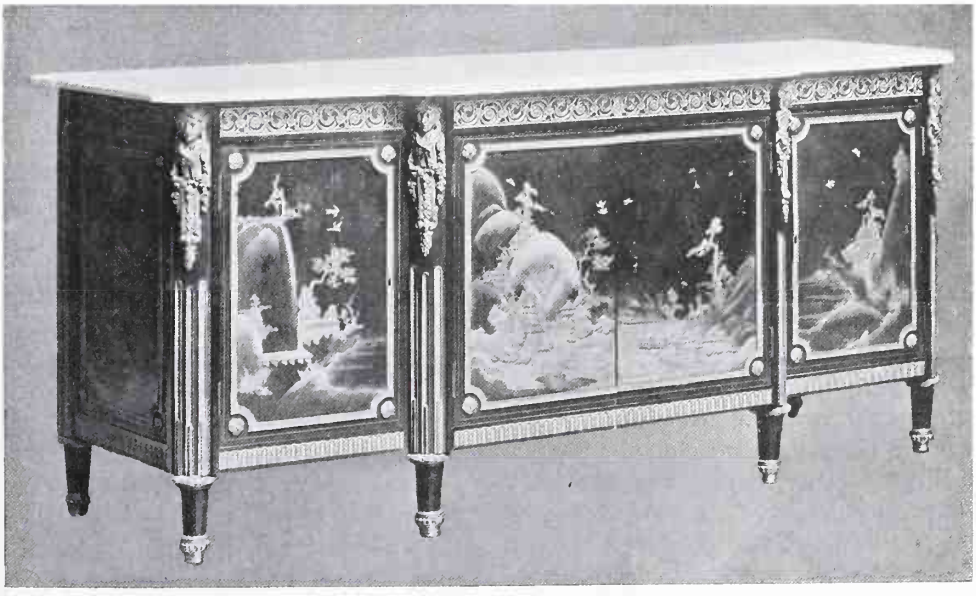
EARLY LOUIS XVI. CABINET, WITH PAINTED PANELS

Empire and the Directoire—we find that in the latter years of Louis XVI.'s reign there were cabinet-makers who designed furniture having a very pronounced feeling for that formality which is one of the characteristics of classic art. Lavasseur, who assisted Moligny so much in the copying of Buhl designs in the late eighteenth century, was an *ébéniste* strongly disposed to severity of forms. Even Carlin, the renowned employer of lac panels in his cabinets, was an advocate of the "straight line," which one prejudiced writer refers to scathingly, in summing up the taste of the moment:



BLACK LAC CABINET PROBABLY BY CARLIN LOUIS XVI. PERIOD

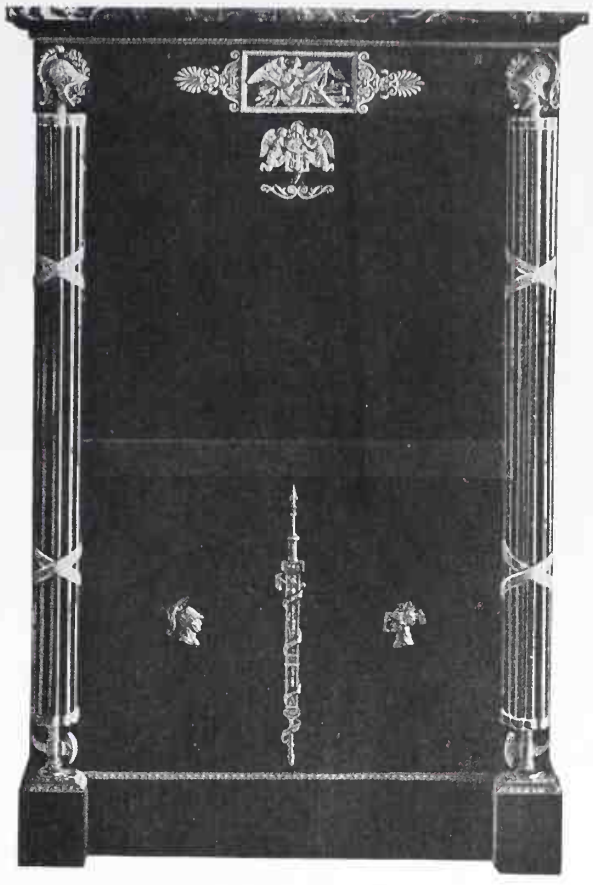
EMPIRE DRESSING-TABLE, SHOWING THE EGYPTIAN FEELING IN THE MOUNTS

"Choice finish and lavish expenditure strove in vain to confer wealth of aspect on poverty-stricken invention, and thus began the triumph of the straight line." The said triumph had a long record of appreciation behind it before it arrived at the pre-eminence it enjoyed in furniture of the Directoire and Empire periods. The perfect simplicity and balance of parts in the secretaire belonging to Sir John Murray Scott, and illustrated herewith, would not nowadays strike one as displaying poverty-stricken invention; but one can easily understand the dissatisfaction anyone would feel who was brought up on Rococo traditions. It was the reaction from the excess in this form of decoration that started the desire for simplicity, and out of the labyrinth of ornament, in which designs of the Regency were lost, the path on to perfect simplicity was a long one; but it was followed steadily. Look at the illustration of the Carlin lac cabinet on previous page. The forms are as rigid as in the Directoire secretaire; the frieze is elaborated Greek ornament. The connecting links between the new feeling and the old are the bronze mounts at the top of each of the columns; these have an affinity with the realistic masques of the Rococo time, yet Carlin was essentially a Louis XVI. man. The "straight line" is responsible for the charm in the other cabinet illustrated, which also finds a home in that wonderful collection in the Rue Lafitte. The frieze of the centre panel is similar to that on the lac cabinet. But certain details are significant of the earlier date of the design, notably the piers that form the angles to the cabinet; these have the same bold scrolls as Buhl was so addicted to in his large *armoires*. Further, the whole feeling of the bronzes on these piers is reminiscent of much of the ornament of that period known as Louis XV. The garlands of flowers and their sustaining ribbons show a subtle difference to the same type of ornament executed in the latter years of Louis XVI.'s reign. We see also in the rounded medallions, painted in rich tones, the influence of the curved line still holding a place in the designer's mind. It is, of course, the change from curves to straight lines that differentiates most markedly the styles known by the names of the last two kings of France; yet this, after all, was but a return to the satisfying severity of form in the massive pieces of the Louis XIV. epoch. In those days classic details were quite as much appreciated as in the Napoleonic era. The rams' heads, the masks and grotesques, the free use of arabesques, what are they but a continuation of the Pompeian idea? Practically only the Rococo has departed from the classic rules; all other periods of cultivated arts

show the basis of the ideas of the designers of different centuries to be purely classic, and this most perfect of all decorative schools regarded the "straight line" as the fundamental principle for all design.

Our Plates

Sir Joshua Reynolds has seldom, if ever, borne the interpretation of his work in better style than in the rendering of his emblematical figure of *Design*, by Joseph Grozer. The mezzotint was published in 1794 by John Jeffryes, and is a portrait of Elizabeth Johnson, afterwards Mrs. Deane, the third daughter of Elizabeth, the younger of Reynolds's two married sisters. The artist painted her more than once; she posed for, among other subjects, the figure of Fortitude in the Oxford window. Another splendid example of the mezzotinter's art is figured in the plate, by and after J. R. Smith, entitled *What you Will*, which is one from a valuable set of four engravings. The dainty figure of the girl seated in a park-like landscape presents a particularly charming subject, apart from the beauty of its rendering. We reproduce in this number also the companion to the *Portrait of a Lady*, by Adam Buck, which appeared in our last issue, where we treated of the matter more fully. It will suffice to add, however, that the one with which we are now dealing is also an original drawing signed by the artist, and dated 1804.



DIRECTOIRE SECRETAIRE — STYLE OF JACOB DESMALTA

The remainder of our plates deal with some of the most celebrated women in English history. Georgiana, eldest daughter of the first Earl Spencer, was born in 1757, and died in 1806, having married the fifth Duke of Devonshire in 1774. Her most notable exploit probably consisted in the winning manner in which she canvassed for Fox during the Westminster election of 1784. The characteristic portrait of this lady by Sir Joshua Reynolds, which we reproduce, is in the collection of Earl Spencer, K.G., at Althorp, as is also the fine portrait by Lely of the *Countess of Grammont*, who, as Elizabeth Hamilton, married the Comte de Grammont in 1663. Her brother Anthony wrote the *Mémoires du Comte de Grammont*, which have become so famous as pictures of court life under the restored monarchy.

In our last issue we reproduced a fine *Portrait of the Infanta Margarita Teresa*, by Velasquez, which forms a valuable asset to the collection of Mr. H. C. Frick, whose name bids fair to be bracketed with that of the late Pierpont Morgan. In the same possession is the beautiful *Portrait of Lady Skipwith*, which was painted by Sir Joshua Reynolds in 1787. The subject, the wife of Sir Thomas George Skipwith, is treated in a manner consistent with the artist's most successful style.

BURLINGAME PUBLIC LIB.

IN *Napoleon in Exile at St. Helena* Mr. Norwood Young has produced a worthy sequel to his interesting account of the emperor's experiences at Elba. The present narrative presents a more ignoble picture of the fallen potentate. His mind, detached from great spheres of activity, descends to little ones. He devotes the same intellectual application to inflicting petty slights on his English captors as he formerly gave to impose his individual will on the destinies of Europe. Napoleon, indeed, is less the hero of Mr. Young's volumes than his much-maligned guardian, Sir Hudson Lowe. The author proves him to be an honourable and courteous gentleman who conducted himself with straightforward rectitude under exceptionally trying circumstances. The difficulty of the situation lay in Napoleon's attempt to abrogate the conditions of his captivity as determined by the British government. The government refused him recognition of his rank of emperor, and, in order to prevent his escape, decided that effectual supervision was to be kept over his person. Lowe's duty was to enforce these conditions, and he did so with every regard to the comfort and well-being of his captive. Neither Napoleon's interests nor his inclinations allowed him to acquiesce in them without opposition. He warmly resented the deprivation of his title of emperor, and he realised that if he made the best

"Napoleon in Exile at St. Helena," by Norwood Young (Stanley Paul & Co. 2 vols. 32s. net)

STEUBEN'S PICTURE OF THE DEATH-BED OF NAPOLEON FROM "NAPOLEON IN EXILE AT ST. HELENA" (STANLEY PAUL AND CO.)

RTRAIT OF A LADY

M A DRAWING BY ADAM BUCK

of things and subsided into a complacent captivity, surrounded by every material comfort, there was a danger of the public interest in him subsiding. This would have been fatal to the hopes and plans he still cherished. If the restoration of his empire was not one of them, he at least desired to be moved to where he would be more in touch with his followers and admirers, ready to take any opportunity for aggrandisement that the future offered. The English opposition, more from dislike of the government than esteem of Napoleon, were warmly in his favour; he had powerful friends on the Continent; so it became his purpose to give his supporters an excuse to interfere on his behalf by making the situation at St. Helena an impossible one. The emperor was in a good position to do this. He was surrounded by his suite and servants, who were ready to assist him by all means in their power; he was in possession of practically unlimited funds; and among the population of the island, the troops garrisoning it, and the visitors from passing ships, were many sympathisers who were willing to try and circumvent the necessary restrictions put upon Napoleon and his household. Lowe was not properly backed up by the English government; though all communications relating to the prisoner were supposed to pass through his hands, they encouraged O'Meara, the naval surgeon, who first took the position of English doctor in attendance on Napoleon, to correspond direct with them. As O'Meara, who had been bribed by Napoleon, was wholly working in his interests, and trying to upset Lowe's authority, the latter was placed in an extremely trying position. O'Meara was sent back to England, where he wrote a book full of libels on the governor, to which the latter was not permitted to reply. John Stokoe, another naval surgeon, who after O'Meara's departure was permitted to attend Napoleon, was also bribed. Both doctors furnished false reports of the emperor's health. His idea was to represent himself as succumbing from the injurious effects of the St. Helena climate and the harsh treatment of his captors. To give colour to the last idea he first loaded Lowe with insults, and then kept himself concealed from the officers appointed to attest his presence in the island, his scheme apparently being to force the governor to use violence to assure himself of the safety of his charge. Lowe's tact and sagacity foiled this. Then the ironic hand of fate intervened. Napoleon, who had been shamming illness for his own purposes, became dimly conscious that he was afflicted with a mortal disease. He who was such an adept in deceiving others now tried to deceive himself into the belief that all was well with him. The violent exercise he took with this idea may probably have hastened his death. It was a misfortune to Lowe that it happened during his tenure of office, for it gave point to many libels concerning him which otherwise would have been forgotten. The English government, fearful that their misdealings with his subordinates would come to light, prevented him from making any public defence; and though later writers have disposed of some of the grosser slanders, Mr. Norwood Young's interesting book is the first to do him adequate justice.

"Artist and the Public, and Other Essays on Art Subjects," by Kenyon Cox (George Allen and Unwin 5s. net)

AMERICAN art criticism is generally tinctured by a strong element of conservatism. This is shown in the volume of essays by Mr. Kenyon Cox, who uses his virile pen to express opinions not greatly differing from those held by the majority of English critics about forty or fifty years back. This does not imply that they are correct, or even out of date, for artistic taste moves in cycles, and it is quite possible that what may seem reactionary views to-day may become the leading inspiration of the most advanced artists of to-morrow. Mr. Cox is an advocate of established tradition in art; he has a healthy contempt for post-impressionism and other modern cults, and shows but scant sympathy for nineteenth-century impressionism. He even damns Whistler with faint praise, and finds the great strength of modern American art is in its affinity to that of the old Italian masters. One can sympathise with much — perhaps even the major portion of what the writer advocates, which is substantially a return to methods of painting based on tradition and common sense—but one feels that he pushes his conclusions too far. The logical deduction from them is that artists should paint not what they want, but what the public want. This would save us from much bad art, but it would also prevent much of the greatest art from ever being produced. Mr. Cox's contention is that such a state of affairs existed until the beginning of the nineteenth century, before when, "with the exception of Rembrandt, . . . you will scarce find an unappreciated genius in the whole history of art." The writer has obviously forgotten the history of the Dutch school, in which the neglect of genius, so far from being the exception, was rather the rule, Hals, Jan Steen, Vermeer of Delft, Pieter de Hooch, Jacob van Ruisdael, Hobbema, and many others, all faring as badly, if not worse, than their great compatriot. To David, whom Mr. Cox styles "the first of the moderns," a title not usually given to this reactionary artist, the author ascribes the beginning of the confusion in modern art. He "felt it necessary to destroy the traditions of an art created for the aristocracy. In his own art of painting he succeeded so thoroughly that the painters of the next generation found themselves with no traditions at all." This is surely a somewhat incorrect statement of the matter. It was less David than the moral sentiment of the French Revolution which destroyed the questionable art of the aristocratic *régime* which preceded it. David, far from leaving artists without traditions, re-established the classical tradition which was binding the art of the Continent for fifty years. Mr. Cox should feel sympathy for one who, to a certain extent, was his precursor. The American writer, in his essays on Raphael, Millet, and Augustus Saint-Gaudens, shows himself thoroughly in sympathy with the classical spirit in art; he would leaven the vagaries and irresponsibility of modernity with inspiration drawn from some of the more classical masters in the past. David had a similar ambition; that his

efforts were on the whole detrimental to the cause of art was owing less to the incorrectness of his ideals than that he failed to carry out his own precepts and base his work on nature as well as on the masterpieces of the past.

"The Schools of Mediæval England," by A. F. Leach ("The Antiquary's Books" Methuen & Co., Ltd. 7s. 6d. net)

THE scholastic system of England is almost as old as the nation. Before the Anglo-Saxons had thoroughly settled down in their then new conquest, and long before they had united into one people, Augustine came among them, like a missionary of the present day, and established not only the Church, but the schools which were to supply it with future priests and adherents. Mr. A. F. Leach awards to Canterbury the distinction of being the first school founded in the country, and though his contentions may be disputed by the advocates of one or two other claimants for priority, they seem to be practically unassailable. It is almost certain that the school was founded in the year 598; in 631 it had "already a custom of its own, and was established enough to become models for other kingdoms." The schools of Rochester and St. Paul's, London, probably date from 604. Of other famous schools Winchester has some claims to be considered as the place where Alfred the Great was educated, and was, at any rate, flourishing in the year 1001; Eton was founded by Henry VI.; while Harrow, which did not come into being until 1571, is too modern to come within the scope of Mr. Leach's interesting volume. Mediæval England appears to have been far better supplied with schools than was modern England until a comparatively short time ago; thus in 1377 there was one school to about every five thousand inhabitants, whereas in 1864 the proportion was only about a fifth of this. In spite, however, of the ample "supply of schools, the results were disappointing." The scholars very largely went to swell the ranks of the celibate clergy, and so remained apart from the family life of the nation, and it was not until after the Reformation that the country reaped the full advantage of its scholastic institutions. Much interesting light is thrown on the treatment of the scholars during mediæval times. Flogging, of course, was an inseparable part of their regimen. Stripes were considered a necessary concomitant to learning. Everyone had to endure them, even a crowned king not being exempt. Richard Earl of Warwick, when tutor to Henry VI., finding his royal pupil was beginning to resent his chastisement, appealed to the council to support his authority, and the punishments continued until the king had completed his education. Though the nominal hours of tuition were far longer than the present time, the occurrence of numerous saints' days, which were kept as whole or partial holidays, prevented the pupils from being overworked. Mr. Leach gives an immense amount of information about the foundation of early schools, their endowments, the fees paid by scholars, and the salaries of the masters; and his work, if not exactly light reading, is full of interesting information. The illustrations, of which there are over forty, are in nearly all instances reproduced from contemporary manuscripts and sculpture.

"The King's Ships," by Commander H. S. Lecky Vol. III. (Horace Muirhead. In 6 vols. at £2 2s. net each)

THE third volume of *The King's Ships* begins with the history of the "Endymion" and concludes with that of the "Jupiter." The vessels of which an account is given include many names famous in English naval history, and the letterpress recounting the stirring deeds in which they took part is illustrated with numerous plates reproduced from interesting contemporary pictures and prints. These, perhaps, show greater variety than in the preceding volumes. Original pictures and drawings have been utilised to a greater extent, including those of many artists whose work is now little known. Though the illustrations are generally on a comparatively small scale, and the quality of some of the blocks might be improved, the work, when finished, will not only be the most complete and authoritative history of the ships of the Royal Navy, but also by far and away the best record of English naval art. Though the larger portion of the plates in the third volume are reproduced from photographs and a substantial proportion of the remainder from anonymous works, over fifty artists are represented, beginning with Anthony Anthony, a painter of the time of Henry VIII. A number of the illustrations serve to remind one that before the days when photography rendered the sketches of the "man on the spot" almost superfluous, the Navy numbered many capable amateurs in its ranks. Vice-Admiral R. B. Beechey, the son of the well-known portrait painter, was a frequent exhibitor at the Royal Academy; Admiral Sir Edward Inglefield was also represented on the walls at Burlington House; while among other officers whose work is reproduced are Captain J. Brenton and Lieutenant P. W. Pontifex, these plates being neither the least able nor interesting in the volume. Turning to the letterpress, one would suggest that in future volumes Commander Lecky might be more explicit regarding the armament of modern ships. In the days of the old wooden ships the importance of a vessel was rightly gauged by the number of guns it carried, but with the introduction of the ironclad the calibre of the guns gradually became so varied that a ship carrying half a dozen might have a far more powerful armament than another with thrice the number. Unless this is pointed out, the casual reader may carry away quite a wrong impression from the facts recorded. Thus at first sight the third "Inflexible"—a six-gun paddle sloop, launched in 1845—would seem to be more powerful than its successor of 1876, which only contained four guns; and it is not everyone that will recall that these guns were each of 80 tons, and the most powerful which up to that date had ever been placed in a warship. Similar misconceptions may arise in regard to the warships of the existing fleets, the primary and secondary armament of which is not differentiated, six-inch and twelve-inch guns being indiscriminately grouped together

in the one aggregate. While making full use of official records, Commander Lecky has largely supplemented them with items drawn from various sources. These, it must be confessed, make by far the more lively reading, and the author is to be congratulated on his success in bringing so much fresh material together. At the present time the history of the king's ships possesses an unique interest, and those who study it will find that the comparatively small number of disasters which have chequered the naval successes during the present war have had their counterpart during almost every long struggle in which the nation has been engaged. The record of the Royal Navy is not wholly one of victory; the price of admiralty has been paid for in many an isolated and hopeless struggle against overwhelming odds, as well as in those great fleet battles and innumerable sea duels in which the English were triumphant. Supremacy in the Seven Seas is no small thing to acquire, and to maintain it costs a constant expenditure of blood and treasure.

"Etching: A Practical Treatise," by Earl H. Reed (G. P. Putnam's Sons $2.50 net)

THOUGH the leading principles of etching have been scarcely modified since the time of Rembrandt, the number of appliances and materials used in its production have largely increased during recent years. Most of these additions, if not indispensable, are at least useful, and the beginner who makes himself acquainted with their various properties stands at a considerable advantage to one who contents himself only with a knowledge of the appliances formerly used. Mr. Earl H. Reed's practical treatise on etching goes into this phase of the subject very thoroughly. His list of the articles contained in an etcher's equipment occupies over three pages, and comprises about a hundred separate items. Whether these are all necessary or not may be a matter of question; but as the author explains clearly and in full detail the purpose of every item, the reader is put into a position to discard anything that does not commend itself to his ideas of utility. With the same exemplary thoroughness the writer describes the different varieties of etching and the methods best applicable to each; the printing of the plates, the preparation of etching grounds, and the other multifarious processes connected with the production of an etching. On all these subjects Mr. Reed can be recommended as a reliable guide; he is not only a competent etcher himself, but what is more to the point, he recognises that his reader may be wholly ignorant of etching, and so thoroughly enlightens him as to the elementary as well as the more advanced portions of the subject. The two original plates given by the author as illustrations are both good subjects, a good effect being gained in each by simple and direct treatment. A third plate, showing the different methods of etching, would probably have served its purpose better if executed on a larger scale. Perhaps the most interesting of the illustrations, however, is the one giving process reproductions of two subjects, naturally and artificially printed. In the former method the effect of the etching owes practically nothing to the artistic skill of the printer. The plate is wiped clean of surface ink, and, consequently, only the actual work of the etcher reproduces in the printing. The artificial method elevates the craftsmanship of the printer into almost as great an importance as the art of the etcher. The surface of the plate, instead of being wiped clean, is carefully manipulated so that ink is left in those places where its presence will be advantageous in giving additional depth and tone to the print. This method is legitimate to a certain extent, but it may be easily so extended that the etched work becomes merely a skeleton outline to guide the printer in arranging his ink; so that the impression taken off is really more of a monotype than an etching.

"Year-Book of American Etching, 1914" (John Lane 10s. 6d. net)

THE issue of the *Year-Book of American Etching* for 1914 makes one regret that there is not a similar publication for English work. The hundred admirably reproduced examples it contains are taken from the last annual exhibition of the Association of American Etchers. The exhibition of the Royal Society of Painter-Etchers would afford at least an equal field for selection, and a well-mounted volume filled with judiciously selected subjects would prove equally as valuable a record for English art as is the present publication for American. The subjects will not all be entirely fresh to English readers, for a number of them have been shown in exhibitions on this side of the Atlantic, from where the majority of the themes have been gathered. This point is touched upon by Mr. Forbes Watson in his foreword to the volume, in which he gives utterance to a faint note of regret at the cosmopolitan spirit of American art. He points out that the work of Dürer, Rembrandt, Goya, and Meryon, because of its native quality, "has a flavour that Whistler has not, a tang that he misses." But is this so? Those who know subdued yet exquisitely tinted tones of London's grey atmosphere can see in Whistler's Thames-side harmonies and nocturnes an art as true to the scenes which inspired them and as racy of the soil on which they came into being as Meryon's Paris scenes; nor are Whistler's Thames-side etchings less English than the plates of Rembrandt are Dutch. The truth is that Whistler's art was neither cosmopolitan nor American, but Anglo-Saxon, and one fancies that the best of both American and English work in the future will have to come under the same generic heading. In the fine series of etchings which Mr. Forbes Watson has selected for illustration it can hardly be said of one of them that it is so distinctively American in sentiment and feeling that it could not have been produced by an Englishman; we might claim them as an offshoot of English art were it not equally possible for Americans to claim our etching as an offshoot of theirs. The moral sentiment, taste, and artistic feeling of the two countries are so closely allied that any new and sane development in the art of the one will inevitably be a source of inspiration to the art of the other.

THE 164th exhibition of the Royal Water-Colour Society (5A, Pall Mall East), though one of the smallest that has been seen of recent years, was far from being the least interesting. The artists represented departed more from their customary themes than usual; there was the charm of the unexpected about their work, and this, it must be confessed, exercises a peculiar and inordinate fascination over the mind of the critic. Novelty of theme, in itself, hardly constitutes an artistic merit. Its value is derived from the freshening influence it exercises on the mind of the artist. Confronted with a problem of form and colour, already successfully solved, brain and hand are apt to work mechanically, and art degenerates into mere craftsmanship. This is not always so. You have some artists who approach an often-repeated theme with the zest of an enthusiastic golfer starting a round over his club course. Most of the Dutch masters come within this category, and some of the British, like Constable or Raeburn. The critic may be delighted with their repeated essays, and yet if he descends not into trivialities, what can he say about them which he has not already said about their predecessors? One may take Mr. Napier Hemy's coasting seascapes as a case in point. The *Pretty Sailing* at the R.W.S. was a characteristic example of the theme he has made peculiarly his own—a fishing-boat cutting over the blue, breeze-driven waves of the Channel. Mr. Hemy's observation is always true, his handling finished without being laboured; he transmits what he sees in fresh and pleasant colour, and imparts to his work the vitality which comes of a lively and sympathetic appreciation of his subject. All these characteristics were to be found in the *Pretty Sailing*, but it revealed

The Royal Society of Painters in Water-Colours

PLAYMATES BY O. WYNNE APPERLEY, R.I. BY KIND PERMISSION OF CHAS. CARPENTER, ESQ.

nothing fresh in the art or outlook of the painter. On this account one turned to his *On the Rocks: Low Water* with a greater zest. It showed a broad stretch of boulders and stones covered with a tangle of sea-weed, with a glimpse of sky beyond the low sea horizon. To merely say that there was not a more direct or sincere study from nature in the exhibition might seem to imply a slur on its pictorial merits, for nature requires editing before being transferred either to paper or canvas. Mr. Hemy had done this, with that appearance of artlessness which is the crowning gift of the artist. The introduction of two or three figures gave life to the scene; the high lights on their white draperies both relieved and put into place the dark masses of rock and sea-weed in the foreground, and gave distance to the brighter stretches of sea and sky beyond, and thus converted what might have been only an interesting study into an adequate and complete pictorial arrangement. How important this process of editing, or, as one may better term it, selection, is often illustrated in the work of Mr. Sargent. He is probably the most able executant among living artists, and the power of his brush-work is sufficient to give any pictorial memoranda by him an artistic interest. He is apt to presume on this, and appears to wilfully choose themes which have slight pictorial attraction so as to render the unaided display of his technical skill the more convincing. His drawing of *In Tyrol* may be cited as a typical example of this. Three-quarters of it were filled with the blank side of a log hut. Even Mr. Sargent's sentient brush-work could not make this fascinating, and the two figures introduced in the far corner of the work were not sufficient to redeem it. His *Boats on the Lake of Garda*, though much slighter, was the more satisfying. The subject was picturesque; its components — some white-sailed boats, a patch of blue water, and a background of sunlit sky—were well arranged, and the handling, though slight, conveyed a wonderfully adequate sense of colour, sunlight, and atmosphere. From Mr. Sargent to Miss E. Fortescue Brickdale one goes to the opposite poles of artistic outlook. Mr. Sargent is a realist, and his handling swift and spontaneous; while Miss Brickdale paints her romantic essays with careful elaboration. Her *Truth and Fiction* was one of her best works, well drawn, composed, and coloured.

Mr. Reginald Barrett was another artist whose highly finished work was seen to advantage. His *Central Doorway, St. Mark's, Venice*, may be said to represent the prose of painting as good in its way as poetry but not belonging to the same order. One had a clear and beautifully expressed statement of form and colour, uninspired but set down with fine craftsmanship. Mr. S. J. Lamorna Birch's *View* showed a wide expanse of country, backed by gathering clouds and mist, as seen from the summit of a steep bluff in the foreground. It was lighted up with silvery sunshine—the sunshine that has brightness without warmth and forebodes near approaching rain; the clearness of the landscape, and the mists, that obscured the forms of the nearer clouds, gave the same message. The artist had realised the scene with fine atmospheric verisimilitude, and in colour that was both delicate and sparkling; yet perhaps the greatest charm of the work was in that indescribable quality which one loosely describes as feeling—a sense that the artist's personality is expressed in the work. Mrs. Laura Knight's several contributions were of a varied character. Among them were two well-painted cliff scenes, in which the spectator was supposed to be looking down into the picture from a greater height than the immediate foreground, an effect which, though legitimate, is rarely wholly convincing; and a somewhat slightly handled landscape entitled *The Magpie*, which only wanted to be carried a little further to be one of the finest examples of the artist. Her outlook in this was pre-Raphaelite, the whole detail of the scene having been realised without material suppression of facts, and with the feeling that it was all worthy of record. The handling, though broad and rather inclined to sketchiness, was adequate except in the foreground. Here a large space of blank paper had been left, which disagreeably attracted the eye, and helped to bring the distance unduly forward. A little more labour expended in this portion of the work would help to give a feeling of completeness to the work at present wanting. Mr. W. Russell Flint's fine classical landscape *The Prospect* was worthy of the position of honour awarded it. Dignified in arrangement, sustained in tone, and rich and harmonious in coloration, its only failing was a want of restfulness, sky and landscape equally claiming the interest of the spectator. One might with some diffidence suggest that if the details of the ranges of hills in the middle distance, towards the left, had been simplified, the work would have gained in unity. Mr. Charles Sims was, as usual, not less charming than tantalizing. His work is curiously fascinating. About the worst of it there is always a suggestion of beauties not fully revealed. It affects one like the face of a pretty woman partially hidden by a veil; one feels that the artist's conception is insufficiently realised; the work requires to be carried further before the tantalizing suggestions become splendid realities. This failing was not shown in *A Rose*, a daintily expressed figure of a little girl, wholly true to life in its realisation of the arch-timidity of childhood, yet invested with esoteric charm. This tiny morsel of humanity, naked and unashamed, holding out the rose of love without comprehending its significance, might well have typified Psyche making her first exploration of the garden of Cupid. Cupid himself was shown in *Love in Anger*, breaking his bow amidst some lonely rocks. The work was charming in its suggestion, and adequately, but not over-adequately, expressed. So much could not be said for *The Basket of Flowers*, poised on the head of an undraped girl, and backed by a crimson streamer, which appeared supported by nothing. The complete attitude of the girl's figure, the upper part of which was half-turned round, demanded explicit expression. Mr. Sims had neglected to give this, with the result that it demanded close scrutiny to determine that the upper part of her bust was not meant to represent her shoulder-blade. Perhaps Mr. R. Anning Bell is most closely akin to Mr. Sims in investing his pictures with esoteric suggestion; but while Mr. Sims's conceptions are

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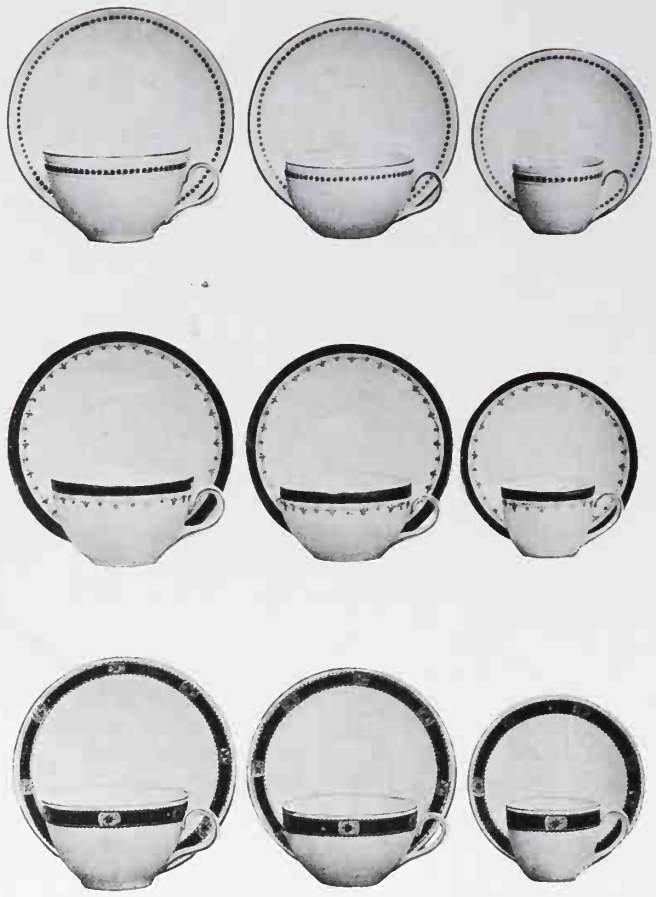
light and fanciful, those of Mr. Bell are imbued with mystic feeling. His *Echo* represented a bevy of young girls, some undraped and others garbed in raiment rich yet not bright in colour, standing at the foot of a huge cliff. The theme was joyous, and yet, without introducing any element of tragedy or any discordant note to mar the beauty with which he had invested each figure, Mr. Bell had surcharged it with a subtle melancholy. The cliff rose up out of the right of the picture like a deep black shadow; there was no laughter on the lips of the maidens; the colouring, though rich and sustained, was devoid of any blithesome accent. One must leave the work as an enigma, perhaps an unsolvable one, the strain of sadness which suffuses it having no more tangible meaning than the plaintive melody of the nightingale, and possessing a similar haunting fascination.



SOHO POTTERY

Mr. W. J. Wainwright's *Captive* showed his usual scholarly and highly finished art; while Mr. Robert W. Allen gave a typical rural landscape in *Winter, U.S.A.*, the clearness of the atmosphere which distinguishes America from England being well suggested. Mr. J. W. North's *Study for "The Bride in Blue"* showed refined and tender handling, the general colour being carefully restrained to lead up to the one poignant note in the picture, a patch of blue which gleamed like a jewel in an appropriate setting. The *Venus and Adonis* of Mr. Claude A. Shepperson was a Boucher-like subject set down with grace and refinement in glowing autumnal colour. Of the several fine examples by Mr. Harry Watson, his *Evening Light* was perhaps the most noteworthy. It represented a quiet river bank shaded over by dark foliage, in the midst of which a single tree was flooded by a shaft of golden light, making its trunk and leaves flame into brilliant colour. The effect was realised with full truth but without exaggeration. In this and his other works, *Evening Light* and *A Tale of Romance*, Mr. Watson had invested his work with a romantic sentiment which recalled the feeling of the early pre-Raphaelite artists.

The National Portrait Society

MODERN portrait painters would do well to remember that originality, like genius, is a spontaneous growth. In the exhibition of the National Portrait Society, at the Grosvenor Gallery, forgetfulness of this fact was apparent in much of the work shown. There were numerous examples in which the artists had tried to generate originality by a sedulous avoidance of any likeness to orthodox contemporary painting and a studied neglect of nature. Such work is ephemeral, having neither value as a historical record nor as a piece of good art. Mr. Augustus John's *Two Disciples*, an essay in the Græco-Roman manner of the Egyptian mummy-case painters of the third century, or his *Fisher Lad*, in the Florentine style of the fifteenth century, and Mr. Walter Sickert's *Portrait* of a wooden-visaged man looming through a dark mist, were only interesting as eccentricities. There were other works to which a similar description can be applied, but the offending artists were scarcely of sufficient note for their influence to be seriously detrimental to the cause of art. Both of Mr. W. Strang's two examples, *The Mirror* and the *Red Fez*, had been seen before. The latter was a well-characterised portrait of the artist, free of affectation, in which full justice had been done to atmospheric values. The two last criticisms applied with equal force to *The Mirror*, a picture showing a girl holding out her skirts, with an attendant in the background. The canvas, however, appeared too small for the composition, the significance of the action of the principal figure being not easily comprehended owing to the lower portion being cut off by the frame.

Mr. Philip Connard's *William Cleveley Alexander, Esq.*, was as much a genre picture as a portrait. The artist is among the few who can introduce strongly painted accessories in his work without detracting from the pictorial interest of his sitters. This was shown both in his *Clown* and the *Portrait of a Child*, but in these the sitters were only given due prominence at the cost

of some crudity and exaggeration in the flesh-tones, which in Mr. Connard's works too frequently have the appearance of being realised in patches of red and white brought into tone with lamp-black. In the portrait of Mr. Alexander he had entirely avoided this; the flesh-tones were set down in full purity, the numerous objects contained in the corner of the room where he was seated were realised with absolute local truth, and the picture attained that feeling of minute completeness which characterises the work of the Dutch seventeenth-century masters in genre. Mr. F. C. B. Cadell's *Poet* showed good quality in much of the colour, but the work was too sketchy for the scale on which it was executed. A half-length entitled *Mallows*, by Mrs. Laura Knight, gave an attractive portrait of a pretty girl standing in full sunlight. Mr. John Lavery's *Maria Carmi* was merely an impression, boldly handled and well characterised, but still a sketch rather than a work carried to full completion; his *Lord Edward Grosvenor* was hardly carried further, and lacked much of the charm of the other owing to the brush-work being less spontaneous in feeling and less explicit. A *Portrait Fantasy* by Miss Inez Adam was original and characterised by good colour, and the latter quality, in a greater degree, was the crowning merit of Mr. Augustus John's portrait of *Miss Iris Tree*. This picture showed enough of Mr. John's former mastery to make one wish that he would cease producing eccentricities and again do justice to his undeniable talent. The drawing, if summary, was true as far as it went, and the colour-scheme—in green, brown, and white—both original and fascinating. Though it was not a great picture, it had the makings of one. There were attractive and animated portraits of *Miss K. Mayer*, by Mr. W. Russell, and *Miss Katherine Robb*, by Mr. Oswald Birley. Mr. P. A. de Laszlo had several examples in the style which he appears to have made his own, the head of the sitter, with sufficient background to fully separate it from the canvas, only being realised, and the remainder of the work more or less left blank. This style lends itself to Mr. Laszlo's fluent brush-work, and he adapted it with considerable success to his portraits of *Sir Philip Sassoon* and the *Dowager Lady Leconfield*. Its disadvantage is that it does not allow for the fullest expression of art. In the present-day fashion for swift, fluent, and spontaneous expression, we forget that, though brevity may be the soul of wit, it is not necessarily the proof of the possession of great knowledge. A clever man may condense his ideas on a subject into a ten minutes' speech, but if he has nothing left unsaid he cannot be well informed. It is the same in art; much of the modern impressionistic work is highly clever, but one often wonders whether many of the painters who produce it with such facility could carry it further without revealing weaknesses, which would show them to be not master-craftsmen, but merely gifted amateurs. These remarks do not, of course, apply to Mr. Laszlo, who is undoubtedly one of our most competent and attractive portrait painters; yet one must deem his example bad, as likely to bring into vogue a style of art which will effectually help a faulty executant to conceal his shortcomings.

The Royal Society of British Artists

FEWER and more interesting pictures were the order of the day at the 143rd exhibition of the Royal Society of British Artists (Suffolk Street). The entrance wall of the central gallery was rather unduly monopolised by Mr. Fred F. Foottet's large landscape in crimson. Three bare tree-trunks were boldly silhouetted against what appeared to be a universal conflagration. Out of such ingredients Mr. Foottet had produced a work which attracted the eye without delighting it. The other works about were overpowered by the hot mass of colour, and Mr. L. Grier's truthful and quiet-toned *Restful Harbour*, which hung immediately beneath, was made to appear unduly blue. Of the two black-backgrounded figure subjects by Mr. Francis E. Hodge, *The Repartee* was the more effective, by reason of the scarlet bodice of the subject, which told up well against its setting. The backgrounds, however, were a mistake; they gave an artificial appearance to the pictures, the crisp brush-work and good colour of which needed no such adventitious aid. Mr. Alec Carruthers Gould was not seen to advantage in *The Thames at Richmond;* it was not strong, but merely a crude and unfinished piece of work. Much better was his Constable-like drawing, *The Old Weir at Dunster, Somerset*. There was less sparkle about the high lights than Constable would have realised, yet in its sincerity and unforced strength of tone and colour it was not unworthy of him. Mr. Christopher Williams's portrait of the *Chancellor of the Exchequer* was dignified and forceful, though the handling was heavy and uninspired. Other portraits included *Mrs. Jordain*, by Mr. R. G. Eaves, which held its own against any similar work in the exhibition. The sitter was well posed and pleasingly characterised, the flesh-tones true, and her dress and the accessories painted with sufficient detail to make them interesting without being obtrusive. Another pleasing work was *Miss Dorothy Day*, by Mr. J. J. Alsop; and the *Tamara* of Mr. Frederick Whiting was somewhat overpowered by the strength of its background, the deep blues constituting the latter appearing to demand more carnations in the flesh-tones to keep them in their place. The work, if not quite a success, was a step in the right direction, and far more interesting than many of the portraits which reach their goals along orthodox paths of conventionality. The effect of the well-characterised head of *The Right Reverend C. H. Gill, Bishop of Travancore and Cochin*, was somewhat marred by the aggressive cleanliness of the whites in the sitter's surplice; while Mr. Stephen Reid saw too much detail when painting his portrait of *John Kerr, Esq.* One would say this was probably an admirable likeness, absolutely sincere and unflattered, but broader treatment would have enhanced its pictorial qualities. Going back again to orthodox pictures as distinguished from portraits, one may congratulate Mr. Hal Hurst on having made a marked advance in his picture of the *Absent One*. The theme was sentimental, a girl—probably a governess—leaning in a hopeless reverie against a large globe, unheedful of the letter fallen at her feet; but Mr. Hurst had not depended upon the sentiment of the picture for its attraction. The work was

soundly painted, and its lighting, colour, and arrangement were all well managed. Another interior scene was Mr. W. M. Palin's *Improvisante*, in which a girl was performing in a high-galleried room before a circle of her friends. The figures were well drawn and well grouped; the colouring, somewhat over-grey in tone, was nevertheless pleasing; only a lack of interest in the upper part of the picture marred an otherwise successful work. Good colour was shown in the three smaller contributions of Mr. J. H. Amschewitz, and also in his *Aged Worldling*. The latter, an elaborate and highly finished work, would have gained had the artist left it more simple. Mr. John Muirhead's *Thames at Greenwich* gave a pleasing representation of a well-known theme, the bright sunlight on the water forming an effective contrast against the dark forms of barges in the foreground. Another picture in which sunshine was used with effect was Mr. A. St. John McColl's *Golden Autumn, Brittany*, which showed an array of brightly arrayed fruit-stalls backed by an expanse of sun-gilded autumnal foliage. The picture, without being aggressive, glowed with colour. Mr. Charles W. Simpson's pictures of bird-life, despite the naturalism of their outlook, attained distinction by a certain Japanese quality in their arrangement. While sufficiently true to life to please a naturalist, they also formed highly decorative pieces of work, well balanced, and simple and reposeful in colour and feeling. Among the landscapes may be mentioned *The Deer Park, Sussex*, by Mr. W. Westley Manning, well painted but a little monotonous in colour; Mr. Murray Urquhart's fresh *Autumn Breezes;* Mr. D. Murray Smith's sweet-toned *Near Caerphilly, S. Wales;* Mr. Tatton Winter's *Long Coppice* and the *Hill on the Dunes, Etaples*. Original composition was shown in the *Hill of the Quarries*, by Mr. Harry W. Adams, where a line of tall poplars were shown soaring skywards, backed by a ridge of hills culminating in a steep sun-flooded bluff. The picture glowed with refulgent colour; it was finely harmonised, reposeful in feeling, and attained the distinction of being one of the most completely satisfying works in the exhibition.

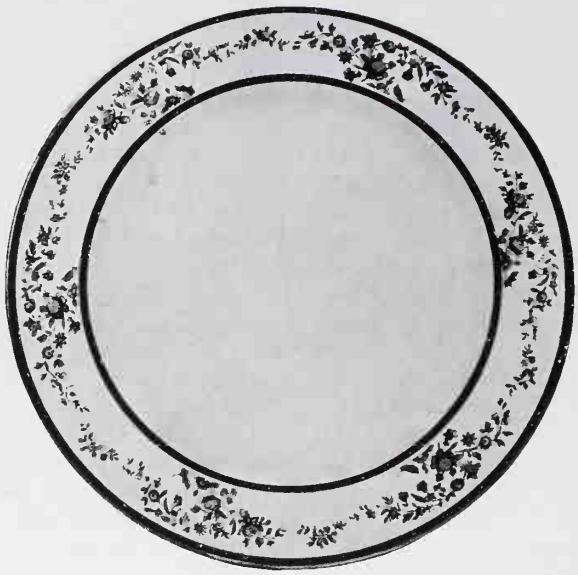


PLATE BY MESSRS. WEDGWOOD, TUNSTALL.

The London Group

THE second exhibition of the London Group, at the Goupil Gallery (5, Regent Street), was interesting as a psychological phenomena. Moreover, it was highly educational. Such a display was essential to complete the chastening of our pride in twentieth-century civilisation. The war has shown that its possession does not necessarily endow the man of "Kultur" with higher moral sensibilities than the barbarian; while the works of Mr. Jacob Epstein and others of the London Group revealed that the æsthetic tendencies of the most advanced school of modern art are leading us back to the primitive instincts of the savage and of the young child whose education is still to be commenced. It is best to speak frankly about these productions, because they have attracted an amount of interest altogether out of proportion to their intrinsic merits. As works of art the majority of them were too foolish even to provoke laughter. They had neither originality of conception nor able craftsmanship to commend them; and yet that they had been produced in all seriousness, and accepted in the same spirit by a large number of intelligent people, who professed both to admire and understand them, need astonish no one who has studied social history.

The relaxation of orthodox intellectual standards in favour of anything that is strange, marvellous, or esoteric occurs in all communities, whether civilised or barbarian. Thus the belief in mascots, prevalent in modern society, is only a more polite form of the fetish-worship of the West African native. Both equally arise from the revolt of the uncultivated imagination against the dominion of the intellect. One finds the most pronounced examples of this among young children. Their fancies are less trammelled by the intellect than those of grown-up people, hence they not infrequently dominate the mind more strongly than the realities of life. Thus a formless toy becomes often endowed with imaginary attributes which render it an object of ardent affection. One does not find the same wealth of affection lavished on a more elaborate toy, because the greater definition of form in the latter allows less scope for the uncultivated imagination. Thus a rag doll can be made to personify any character, whereas a well-modelled lead soldier can only be a soldier, and makes no appeal to a child wholly ignorant of military matters. As with children, so with adults. The uncultivated imagination requires a more primitive form of art to stimulate it than the cultured imagination. An aborigine, to whom the Venus of Milo or Leonardo's *Last Supper* would make no appeal, might be moved to ecstasy at the sight of a barber's pole; its simple yet symmetrical shape, its gaudy

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coloration, and its unlikeness to any natural object, appearing to him as something at once attractive and mysterious; destitute in themselves of any significance, yet capable of bearing any interpretation he may choose to apply to them.

These elementary æsthetic fancies of the young child and the primitive savage are not wholly dead in the breast of the civilised adult, and Mr. Jacob Epstein and his colleagues boldly catered for them. It was not a difficult task. All that was necessary was to substitute a crude *naïveté* for artistic feeling and craftsmanship, and to make creations which could be fully comprehended without tasking either the imagination or the intellect. These ends were attained by Mr. Epstein by investing his sculpture with only the faintest suggestion of a meaning. The titles in the catalogue conveyed far more of his intention than his chisel. His work was merely a peg upon which the spectators might hang their own fancies. The most elementary manifestation of it was in the group of the *Mother and Child*. This was composed of a rudely shaped oval spheroid, representing the head of the mother, and a smaller circular one which stood for that of the child. Their features were suggested by a few crude markings. Mr. Epstein's admirers might cite this as an example of extreme synthesis, but the term would not be justified. Synthesis means a building up of the general from the particular; but here there had been no building up. At its best the work could only be regarded as an elementary and easily understood symbol. It was an affectation to perpetrate it in marble. A South Sea islander would have more fully conveyed the same idea with a couple of cocoa-nuts; an English nurse-girl by padding out some pieces of calico with rags. Mr. Epstein's mannikin, entitled *Cursed be the Day wherein I was born*, was better in this respect. It was fashioned in wood, the upper portion of the structure coloured red, and the two straight pieces of wood, which did duty for legs, in grey. The figure suggested a little boy in stockings vociferously protesting against having the remainder of his raiment put on.

Mr. Epstein's productions had at least the merit of remotely suggesting the forms, if not the ideas, he intended to convey. So much could not be urged in favour of the paintings either of Mr. Edward Wadsworth or Mr. Wyndham Lewis. One by the former was an arrangement of diagonal bars of paint—black, white, red, blue, and yellow—arranged in parallels, and as neatly set out as if executed with the aid of a rule and a pair of compasses. The artist called it *Blackpool*. The only thing it remotely suggested was an exaggerated barber's pole. The *Crowd*, by Mr. Wyndham Lewis, appeared to be a ground-plan of innumerable series of cells without doors. It was drawn with geometrical accuracy and neatly coloured, and might have passed for a plan executed by some erratic architect's draughtsman. One might examine in detail the other works shown in the exhibition, but the task would be repaid by the discovery of little showing imagination, artistic discernment, or efficient craftsmanship. Some of the members essayed an obvious and rather brutal realism; others achieved impressionistic colour arrangements, in which harmony had been attained at the cost of truth; while the majority were content to be merely eccentric.

The Royal Institute of Painters in Water-Colours

To write a review of the exhibition of the Royal Institute of Painters in Water-Colours is always a formidable task to the critic. There is probably no display in the country at which the works show a more consistent average quality. The majority of them are fully worthy of review, and but few single themselves out as worthy of higher commendation than their companions. Thus the critic is reduced to making arbitrary choice perforce, the exigencies of space compelling him to pass over much that he would otherwise like to mention. The 106th exhibition of the Society (Piccadilly) appeared to be practically unaffected by the war, showing no falling off from its immediate predecessors. In the first gallery Mr. Fred Roe's *From Love to Duty*—another of his representations of Nelson and Lady Hamilton—struck one as being unfortunately hung, it being isolated in the midst of a group of small pictures, the more minute execution of which adversely affected its appearance. The picture was marked by an advance in colour quality on any of his previous work, and only just failed attaining high harmonic excellence. The dominant notes in the background and middle distance were blue, white, and green; the latter being afforded by the foliage of the garden, white serving as an environment of the figures, and the blue of the sky and the white of the profusion of fruit blossoms being repeated in the blue and white of Nelson's uniform. In the foreground a contrasting note was afforded by the yellow of Lady Hamilton's gown, who was reclining on a dark-grey cloak laid on the grass. The grey of the cloak appeared the one jarring element in the work; it tended to isolate the figure of Lady Hamilton from the rest of the composition, and served no good purpose. Mr. T. C. Gotch had a well-painted single figure picture entitled *The Listener*, good in tone and colour but a little wanting in interest. Mr. W. B. Woollen's *Retreat from Mons* was a spirited rendering of the charge of the Scots Greys in that battle. Another war-like subject was depicted in Mr. Norman Wilkinson's *French Battleships*, the ungainly massiveness of the marine monsters, far heavier in their appearance than their English prototypes, being well conveyed. Sir James D. Linton's highly finished art was seen to advantage in his *Message—St. Valentine's Day*, and his larger composition, *Only a Scrap of Paper*. The latter had nothing to do with the Belgian treaty, but represented a couple of Moorish envoys protesting to some Christian monarch against the infringement of a treaty they were holding up to him. The attitudes of the figures were natural and expressive, the composition well arranged, and the rich draperies and gleaming marbles painted with all the elaborate craftsmanship and deft realisation of textures which distinguish the work of the president. Mr. Frank Spenlove-Spenlove's *Watching and Waiting* showed a scattered group of Belgian fishermen's wives

watching over a rough sea for the return of their husbands. The scene was impressively realised in sombre, low-toned colours, to which the white caps of the women afforded a contrasting note. Another coast scene, but one of a more cheerful character, was Mr. G. Hillyard Swinstead's rendering of waves breaking in bright sunshine on *Splash Point, Seaford*. The transparent colours of the water, the whiteness of the sun-transfused foam and chalk cliffs against the blue sky, all helped to make a pleasing and effective picture. Miss D. W. Hawksley's *Daughter of Jairus* was a presentment of a well-worn theme in an entirely novel setting. The figures and their environment appeared to be more Chinese than Jewish, but whatever their archæological correctness, Miss Hawksley had succeeded in combining them into a quaint, original, and interesting composition, marked by a fine feeling for colour. A carefully painted drawing of *Still Life* was by Miss Dorothy Smirke. Mr. Percy Dixon's *Passing Showers* and Mr. J. Shaw Crompton's *New Tenant* both deserved mention; as did Mr. Yeend King's fresh-coloured *Mill on the Coast of the Isle of Man* and his crisply handled *Youth and Spring*. A completely new departure was made by Mr. Wynne Apperley in his *Playmates* and *Pan in Ambush*, the broad realism of his usual manner giving place to a highly elaborated technique somewhat reminiscent of the Florentine fifteenth-century school. The venture was to be welcomed as helping to reinstate in modern art a style of work which demands searching and exact draughtsmanship, highly finished execution, and is imbued with romantic feeling. In both pictures Mr. Apperley had succeeded in establishing that illusion of reality which is more precious than reality itself. He admitted us to the land of romance; its beauties were pictured with a minute care which elaborated every detail. The *Playmates* was perhaps the more attractive of the two drawings, the figures in it being larger, and so better proportioned to the size of the work. In both subjects, however, the artist had achieved a striking success. Despite the jewelled elaboration of his colour, he had succeeded in preserving the unity of his conceptions. The colour was finely harmonised and the draughtsmanship searching and exact.

Edinburgh: The Diploma Gallery

Mr. William Walcot is showing a collection of his works in Edinburgh just now, at Messrs. Doig, Wilson and Wheatley's; and the Royal Scottish Academy, determined not to be less charitable than any analogous institutions, have organised, at their own Diploma Gallery, an exhibition on behalf of needy Belgian artists. Mr. Walcot's productions consist entirely of water-colours and etchings, and they are pleasant and interesting, not, perhaps, because they are of a really high order, but inasmuch as they reflect distinct development on the part of an artist of individual outlook. For his paintings, contrasted with those he has shown in the past, manifest that his colour-sense is becoming more searching and more subtle; while studying his etchings, these reveal a greater confidence in himself than he has usually evinced heretofore, his draughtsmanship in several instances having a new semblance of spontaneity, a new freedom. In no case, however, is he unduly free; and indeed many of his prints appeal chiefly by their precision, always rather an engaging quality in etching.

In their anxiety to make their project a success, the Academicians have wisely invited Scottish artists in general to co-operate with them. Nor has this request been made in vain, a large number of painters and sculptors having come forward, each presenting one or more works; and these are to be distributed ultimately in the manner of a raffle, the price of a ticket therefor being five guineas. The whole idea is a good one; the demand for tickets has proved abundant, and the gallery is daily attracting a phenomenal number of visitors; while if the writer is forced to admit—despite the patent desirability of eschewing harsh criticism in a case like this—that the generality of things on the walls is only mediocre, a few of them are quite the reverse, a few do ample justice to their respective artists. Mr. Eric Robertson, who usually paints figure-studies or landscapes, has broken new ground with an essay in still-life; and it shows, certainly, that he has a genuine gift for that field of art, so perennially fascinating to painters themselves, albeit so unpopular with the laity. Mr. Patrick Adam exhibits a pleasing interior, remarkable, as this artist's work generally is, for its able and convincing suggestion of light; while Mr. Louis Ginnett's *Reverie*, a study of a girl seated in an arm-chair, claims notice by reason of good design, although the modelling of the girl's arms leaves much to be desired. Almost flawless in its own slight way, on the other hand, is a little flower-piece by Mr. Edwin Alexander; and a touch as delicate as his is embodied in Miss Cecile Walton's *Fantasy*, yet another thing of considerable charm being Miss Meg Wright's *Cosy Corner*. The subject is a fox-terrier, sound asleep; and all is figured with an exceptional sympathy, which would have appealed to Crawhall himself, that arch-master of dog-painting.

Landscapes predominate in the gallery, and among them are good canvases by Messrs. Wilson Cowan and W. Y. MacGregor, James Hector, Herbert Gunn, and George Houston; while a Tangier scene, the work of Mr. John Lavery, evokes regret that he, nowadays, virtually confines himself to portraiture. An Italian picture by Mr. John Duncan, again, enshrines really fine and strong handling of the eternal beauty of chiaroscuro; and Mr. W. B. Hole shows a landscape which is quite surprising, so far ahead is it of his familiar etchings and mural paintings. Here, in addition to rich and deep colours, happily blended, is a vivid reincarnation of a fleeting and romantic mood of nature.

But there is one picture at the exhibition which easily transcends all the others, one which no Edinburgh people, caring seriously for painting, should fail to go and see; and this comes from the brush of Sir James Guthrie, whose topic is a young girl, dressed in black, her shoulder garnished daintily with a pink flower, a fan in her hand, and behind her a brownish wall. It is an

early canvas, presumably, being wrought in that fairly elliptical style which, foreign to his output of to-day, Sir James was wont to practise fifteen or twenty years ago, at which time he was something of a disciple of the French Impressionists. And he himself, no doubt, would call his work only a sketch; while some may criticise its drawing, some may cavil to the effect that the actual sense of life is slight. Yet is there not, in certain sketches, a charm which finished paintings are prone to lack? And among these sketches is the present one; while none, surely, will be found to deny the inherent beauty of each separate note of colour, or the exquisiteness of the harmony evolved from them. Fortunate, in truth, will be the person who acquires so delightful, so essentially decorative a work for no more than five guineas. But one must refrain from mentioning financial matters on an occasion like this, for, though many rich collectors are apt to forget it, a fine picture, like a fine poem or piece of music, is not a thing to be appraised in figures.

The late Walter Crane

THE death of Mr. Walter Crane on Sunday, March 14th, deprived English art of one of its most gifted and versatile exponents. He was born in Liverpool on August 15th, 1845, but had little connection otherwise with the great northern city, his father, when the boy was still young, migrating first to Torquay and afterwards to London. From him Walter Crane learnt the rudiments of art, and showed such decided talent that W. J. Linton, the well-known wood engraver, took him as apprentice without the payment of the usual premium. Crane probably imbibed his socialistic opinions from his master, an ardent advocate of political freedom. He essayed painting as well as drawing and engraving, and when in his seventeenth year had his first work hung in the Royal Academy, a picture of *The Lady of Shalott*. His early successes, however, were won as a book illustrator, and it was not until the establishment of the first Grosvenor Gallery that Crane achieved fame as a painter. In this institution he exhibited many of his principal works, including *The Renascence of Venus* and the *Fate of Persephone*, pictures that did much to establish his reputation. All his pictorial work was marked by a noble idealism and an instinctive decorative feeling. In 1879 he joined the Science and Art Department at South Kensington, and was appointed as art examiner. Probably few men were better fitted for the position, for Crane, besides being an able painter and book illustrator, showed himself a master in nearly every department of decorative art. Some of his designs for tapestry were executed by William Morris, and proved to be among the most successful products of the latter's loom. He also designed patterns for textile fabrics, deftly adapting high artistic principles to the practical requirements of the manufacturer. A characteristic essay in this direction is the design for the table-cloth reproduced, which illustrates both the romantic feeling of his art and his ability to make it subserve the ends of industry. A wealth of allegorical meaning is suggested in the figures and objects which go to form the patterning. The sun is in the centre, and around it are grouped figures emblematic of five of the seven senses. Sight is represented by the graceful maiden, bearing a lamp; smell, by another holding a rose to her nostrils; a third, whose neck is enclasped by the arms of a winged cupid, personifies touch. To represent taste a male figure is introduced, a mediæval cellarer, draining a glass of wine; while the quintette is completed by the huntsman, blowing a horn, who represents hearing. Together with these leading figures are introduced a number of other objects, flowers, birds, and animals, which all help to heighten and amplify the allegorical significance of the patterning. This design, though it might be matched by others for various materials, may be taken as worthily representing the finished elaboration of Walter Crane's style and his sedulous care to make his art complete in little things as well as in great.

Artistic Table-ware

ONE of the highest signs of culture is when the useful objects of life—those which the owner has to see and handle every day—are executed with the same careful craftsmanship and regard to art as objects which are intended purely for ornament. The former are an essential part of life, the latter merely an adjunct. One may thus welcome the increased efforts of the Staffordshire potters to evolve more beautiful household utensils. Among the firms who are achieving success in this direction are Messrs. Wedgwood & Co., of Tunstall, and the Soho Pottery Co., of Cobridge, who are at present largely specialising in table-ware. In this branch of ceramic art English makes have always maintained a leading position since the eighteenth century. The nineteenth century was marked by an even higher technical perfection of their wares, though the form and patterning of the latter perhaps rather deteriorated. The present idea is to follow on the traditions of the beautiful old patternings and designs and apply them to the superior modern wares. In this both firms have been especially successful. Their porcelain, in its translucency, evenness of surface, and perfection of finish, rivals the best that has been produced; and the designs with which it is ornamented, some borrowed from former great makers, and others which are quite new, are invariably artistic and tasteful. A feature of the work is the high quality of its coloration, the tints used surviving the ordeal of the firing with undimmed purity and lustre.

Tudor House, Leigh, Surrey

AT Leigh, in Surrey, is a charming specimen of an English country-house, which has been constructed from the remains of two old cottages built in 1673, and demolished some years ago, all the old material being preserved and used in the present building. The house is furnished in keeping with its character, and contains a quantity of antique furniture, pewter, etc., whilst the

DESIGN FOR A TABLE-CLOTH BY THE LATE WALTER CRANE

beautiful old-world gardens cost no less than £1,500 to lay out. The total area of the estate, which includes a small farm, is about five acres. Messrs. Harrods, Ltd., to whom this beautiful residence has been entrusted for freehold sale, state that it can be viewed at any time by appointment.

Furniture Catalogues

A WELL-ILLUSTRATED catalogue of modern furniture is sent by Messrs. Williamson & Cole, Ltd. (High Street, Clapham, S.W.). A feature of the volume is the number of plates in colour, which give a very adequate idea of the patterns and colours of cretonnes and curtains, and also include illustrations of a number of furnished rooms. Another useful feature of the catalogue is that a large number of actual patterns of various textiles are inserted. The book illustrates a wide variety of furniture and furniture materials, the designs for which are generally attractive and marked by good taste, in many instances the pieces appearing to be directly reproduced from fine models by eighteenth and early nineteenth-century makers.

Messrs. Fraser & Co. (Antique Galleries, Union Street, Inverness) forward an interesting illustrated catalogue of antique furniture. The wares enumerated include some fine examples of old silver and Sheffield plate, a good collection of Chippendale and Hepplewhite chairs, and a large assortment of earlier pieces and old English china. Among what may be described as oddments are several Jacobite and other interesting historical records, including gloves once belonging to Sir Philip Sydney and Queen Anne Boleyn. A speciality of the firm is old Highland furniture and weapons, of which a large number of items are included.

VALUATION AND CORRESPONDENCE DEPARTMENT

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings and Etchings.

"Return from Coursing," by Cardon, after Hamilton.—A9,226 (Brecon).—The value of your engraving of the above is about £5.

"Wooded Scene," engraved by M. C. Prestel.—A9,264 (Penrith).—You say that your print is by Prestel, after Hobbema, but we are wondering if you have confused it with Gainsborough's *Forest*, published in 1799. Without seeing it, we should place the value of the print at a comparatively low sum, say under £1. The other two engravings referred to are of no collector's value.

"Napoleon le Grand," by Bertrand, after David.—A9,286 (Cork).—The value of your print, if uncoloured, is about 30s.

"The Dead Soldier," by J. Heath, after J. Wright.—A9,292 (Ambleside).—We think that you have somewhat overestimated the value of your print, all the more so since it has been mounted and stained, which seriously affects its value from a collector's point of view.

"Marriage à la Mode," by Earlom, after Hogarth.—A9,310 (Ilkley).—As you are aware, the two plates referred to are part of a set. We cannot say definitely without seeing a specimen, but at present we should be inclined to place the value of the engravings at about £2 2s. each, from your description. The book referred to is of no collector's value.

Furniture.

Mirror.—A9,191 (Brynmawr).—It is, of course, impossible to judge from your photograph whether the mirror of carved pinewood, gilt, is a genuine antique, but the style is that prevalent about 1760. If original, the mirror might be worth £10 10s. or £12 12s.

Bracket Clock.—A9,228 (Stroud).—You are correct in assigning your clock to the Empire period of decoration, but we cannot tell from the sketch whether it is genuine. This style is often reproduced, and a modern copy can be acquired for £4 4s. or £5 5s. You do not state the maker of the clock, moreover, which is, of course, a most important point.

Clock by W. B. Romoli, Paris.—A9,264 (Penrith).—We must see a photograph of this clock in its porcelain case by Jacob Petit before attempting to give an opinion on it.

Jacobean Chest of Drawers.—A9,314 (Newbury).—The correct handles for a genuine antique Jacobean chest of drawers should be either very small round knobs, or else small pear drop handles. It is comparatively seldom, however, that a piece of furniture of this period is absolutely perfect in this respect.

Pictures and Painters.

Water-Colours, signed D. Cox.—A9,226 (Brecon).—It is quite impossible for any opinion to be passed upon these without an inspection of the drawings themselves. Of late years there has been a remarkable quantity of copies or imitations of the artist's work on the market, and THE CONNOISSEUR has been the means of exposing one of the factories which turned out large numbers of spurious imitations. It is always better if the original picture can be seen for purposes of valuation, and in this case it is absolutely essential.

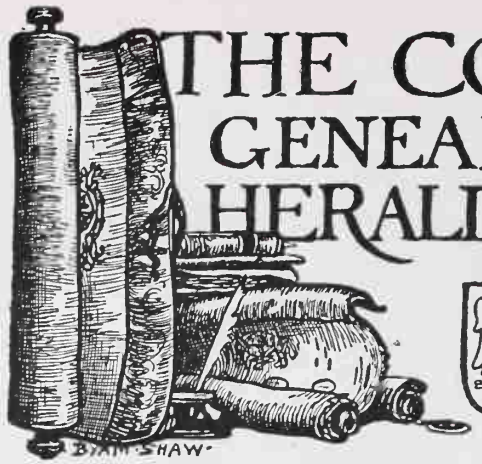
In Volume XII. of THE CONNOISSEUR, on page 55, appeared an interesting letter from Sir Whitworth Wallis on forgeries, in which the following remarks were made:—"The drawings . . . vary in size from 8 by 6 in. to 15 by 12 in. . . . The paper is artificially stained and worn down at the edges, and in some cases the marks or circles of the drawing pins are left. Occasionally old pieces of newspaper are glued round the edges and back to indicate that they have been removed from their frames. Each one is signed in full, and in the earlier examples seen by me some years ago, the signature bears but little resemblance to Cox's genuine handwriting, but in the course of time the forgery is growing slightly more like the original."

On page 186 of the same volume we printed a note commencing, "Our readers will be pleased to learn that the article on David Cox forgeries in the May CONNOISSEUR has assisted the police in bringing the culprits to justice," etc. There can be little doubt but what was threatening to become a serious hindrance to the art world was crushed by means of the activities created in our columns.

Painting by Brandt.—A9,227 (Leeds).—Judging from your letter, it seems quite possible that you are confusing the work of two Dutch artists, namely, N. Brandt, who lived during the seventeenth century, and was an imitator of Netscher, and Albert Jonas Brandt, a painter of still-life subjects, who was born in 1788, and died in 1821.

Identity of Artists.—A9,231 (Halifax).—The artists about whom you make enquiry are as follows:—Ignacio de Iriarte, Spanish painter of landscapes, born 1620, died 1685; Engel Sam, Dutch portrait painter, born 1699, died 1769; and Nicolas Bertin, French painter of historical subjects, etc., born 1667, died 1736.

Drawing by Augustus Welby Pugin.—A9,233 (London, W.).—Your pen-drawing of St. Mary's, Liverpool, (interior), signed with the monogram of Augustus Welby Pugin, is evidently a genuine work from the hand of the famous Gothic revivalist. It is interesting, moreover, that you should also possess the lithograph done after the drawing, probably, we should think, by Day. It is difficult to appraise a value in a case like this, and we should suggest that a selling price would be a matter for arrangement between the contracting parties.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

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Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

ESSINGTON.—Arms were granted to William and Thomas Essington, sons of John Essington, late of Cowley, near Essington, co. Gloucester, descended from the elder of two houses of that surname and family, on the 28 July, 1610, by Sir William Segar, Knt. They are as follows: sa. five lozenges conjoined in cross or. Crest: a cubit arm erect ppr., the hand grasping a lozenge or.

HALFHIDE.—The arms you mention, viz., arg. two chevronels, one reversed, interlaced, sa. on a chief az., three cinquefoils or, pierced of the third, were confirmed, and a crest granted in 1569, to Edward Halfhide, of Aspden, co. Herts, son of James Halfhide, of Yardley, in the same county. The crest is: a greyhound sej. or, collared az., rim, stud, and ring of the first.

HEMUS.—This name is to be found in Worcestershire. A Daniel Hemus, son of John Hemus, of Stourbridge, was at Balliol College, Oxford, in 1737; while John, son of Joshua Hemus, of the same place, matriculated at All Souls' College, 19 October, 1771, aged 18. This John was Rector of Padworth, Berks., in 1801, and of Puttenham, Surrey, in 1803, until his death in 1823. The ordinary works of reference do not give any arms for this family.

PARLBY.—Lieut. Parlby, R.N., married Sophia Sylvester, daughter of Captain Holland, 44th Regiment, of Marlborough Cottage, Brompton, at St. Pancras, the 14 February, 1825.

YOUDE.—The Rev. Thomas Youde was Vicar of Higham, co. Kent, and formerly Fellow of St. John's College: B.A. 1765; M.A. 1768. The vicarage, worth £200 a year, was in the gift of the Master and Fellows of St. John's.

GRANTBRIDGE.—Burke gives the following arms for this family: ar. a bordure sa.; on a canton gu. a fleur-de-lis of the field.

ARMS ON DISH.—The arms engraved on your dish are those of the family of Loten, of St. James's, Westminster, co. Middlesex, and were granted in 1765. The family originally came from Flanders. The arms quartering these of Loten are those of Van Juchen.

ALTON.—The following is a short genealogical abstract of the will of Sarah Alton, of Headge, in the parish of Duffield, co. Derby, widow. Several copyhold messuages or tenements in Twickenham, co. Middlesex, held of the manor of Islington Syon. Son George Alton, of Headge, yeoman. Son Elias Alton. Daughters Sarah and Elizabeth. Hannah Sims, of the borough of Southwark, widow. Son Joseph, of Nottingham, tanner. Son Thomas.

Witnesses: Ed. Wade; Den Fell.
Dated 5 June, 1747.
Proved 1 January, 1750.
(P.C.C. 1 Busby).

BURCHETT.—Will of William Burchett, Rector of Cleworth, co. Berks., and Canon of Windsor. Sister Margaret, wife of Jonathan Wells, Esq. Lands, etc., at Bonner Hill, near Littlefield, in the parish of Kingston, co. Surrey. William Harvest. . . . Roberts. The two daughters of the said Margaret Wells. Freehold messuages in Silver Street, near Wood Street, in the city of London. Brother Edward Burchett. Tenements in Heathen Street, in the parish of Kingston aforesaid. . . . Crowder. Two daughters of the said brother. East India Bond in the hands of Messrs. William and George Hatch, of New Windsor, co. Berks. Friend, Mr. Chapman. Elizabeth, wife of Thomas Gill. Nephew, William Burchett.

Witnesses: Thos. Spencer; John Gill.
Dated 3 September, 1749.
Proved 7 January, 1750.
(P.C.C. 2 Busby).

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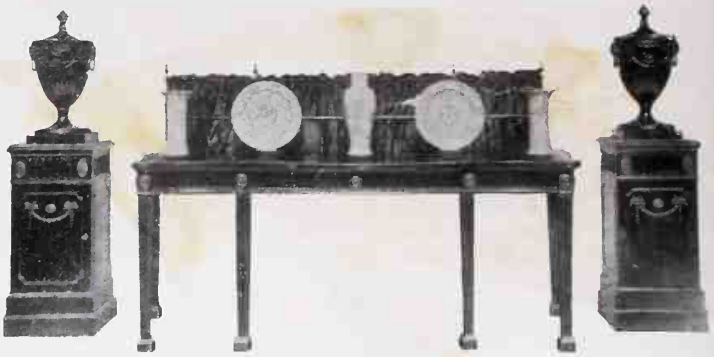

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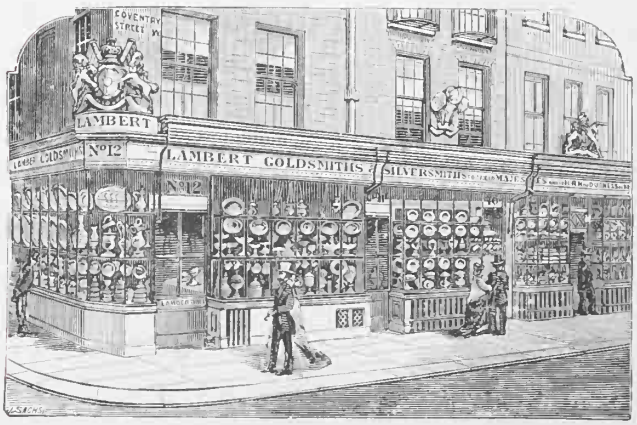

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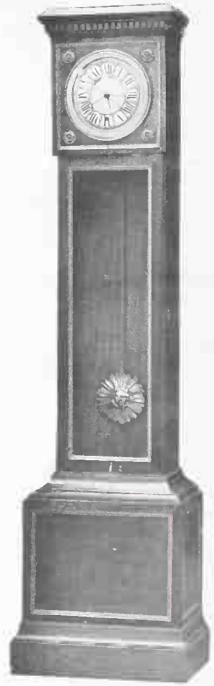

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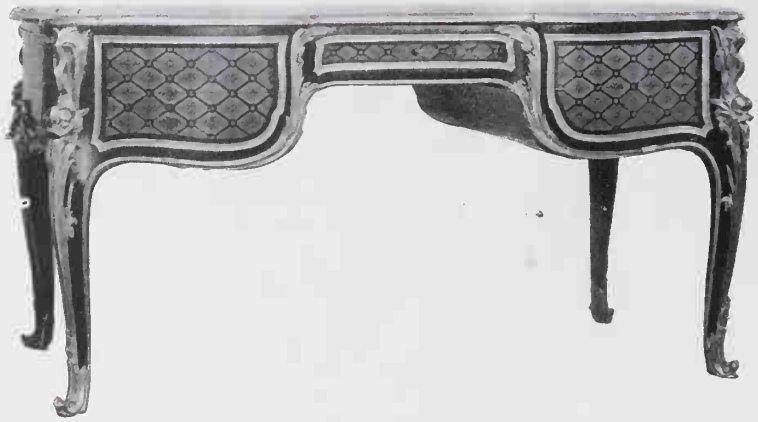

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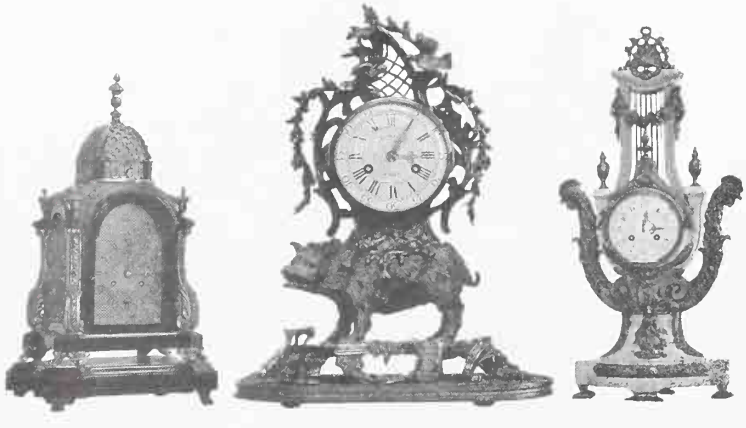

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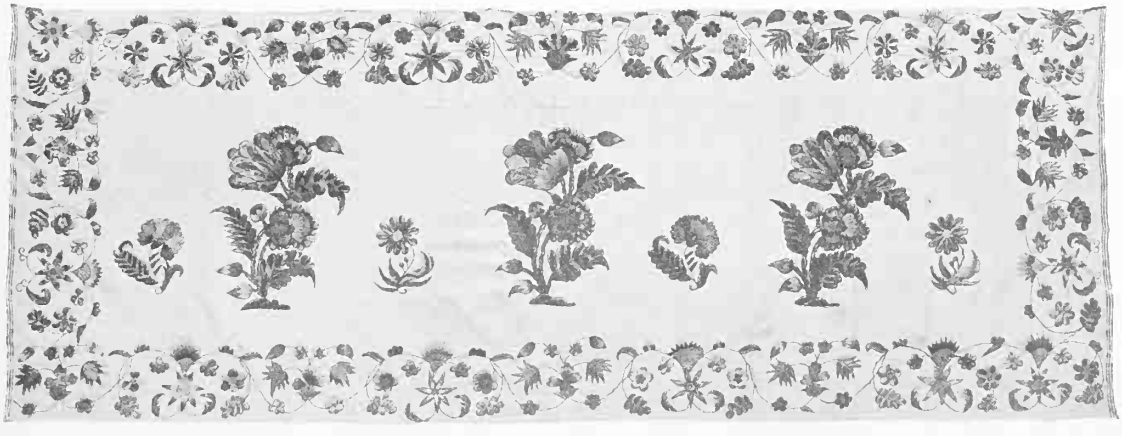

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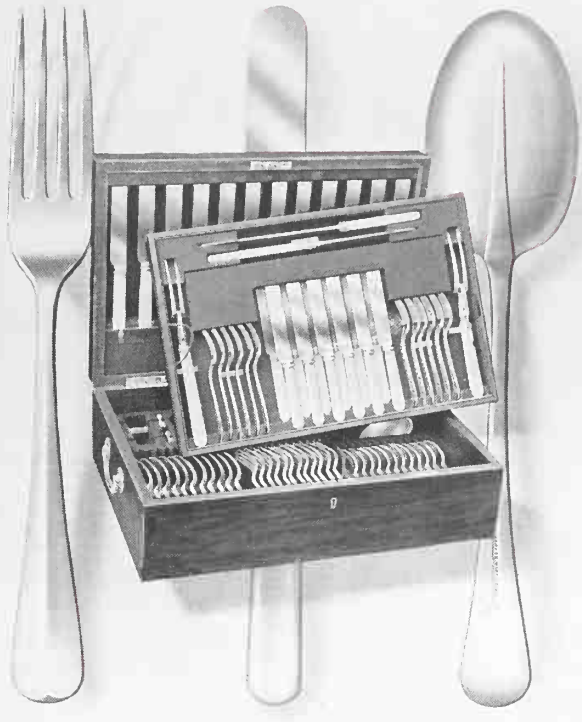

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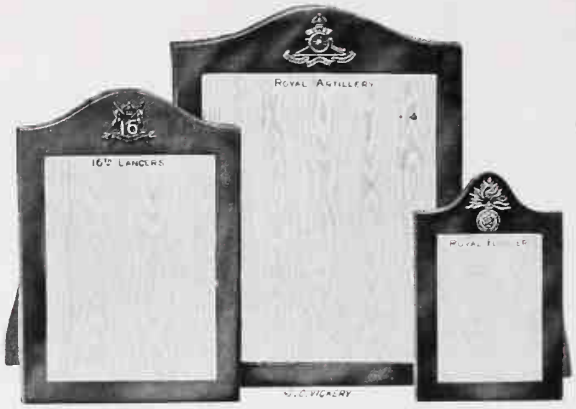

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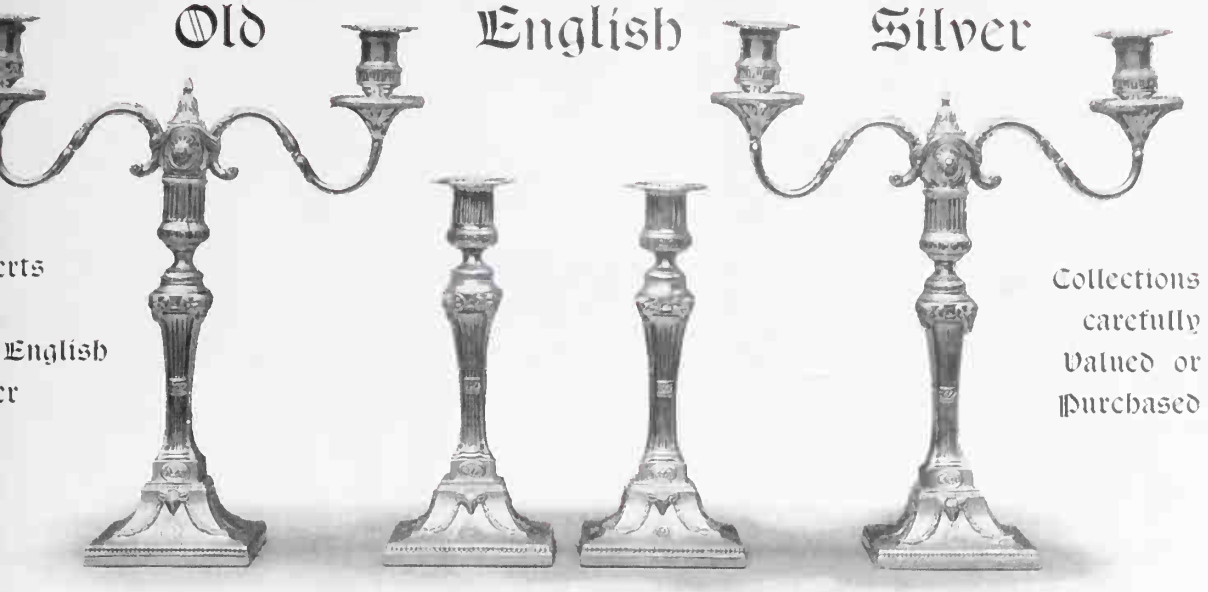

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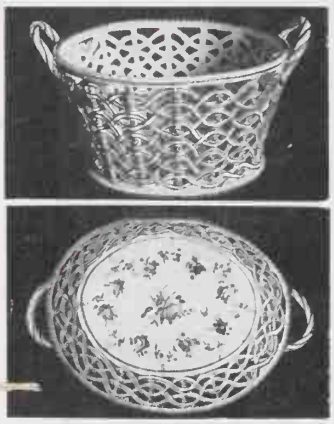

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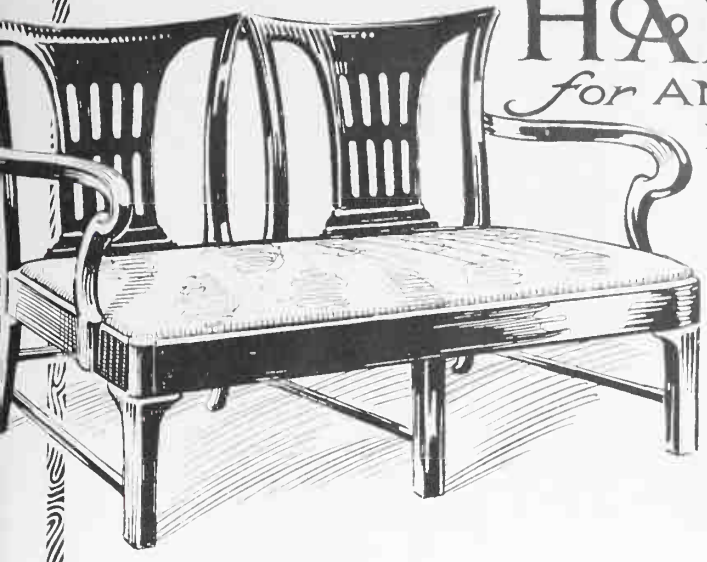

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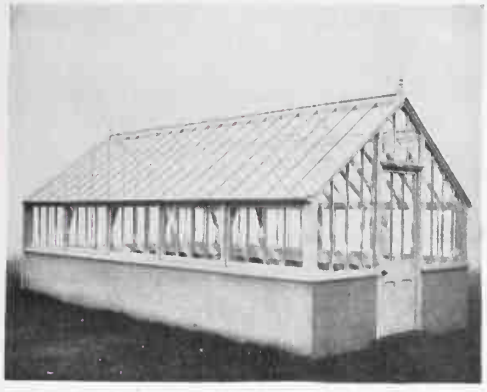

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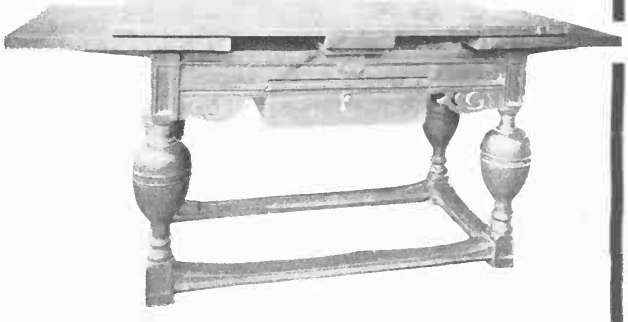

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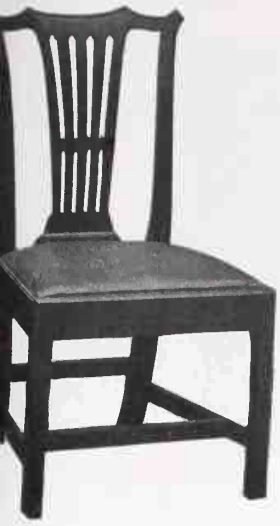

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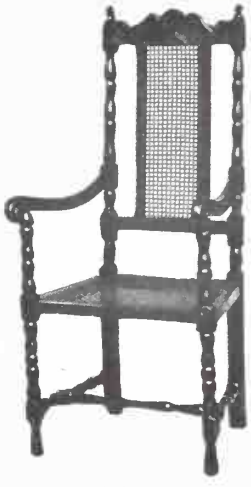

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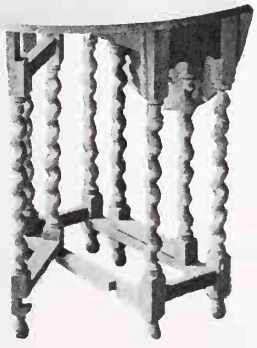

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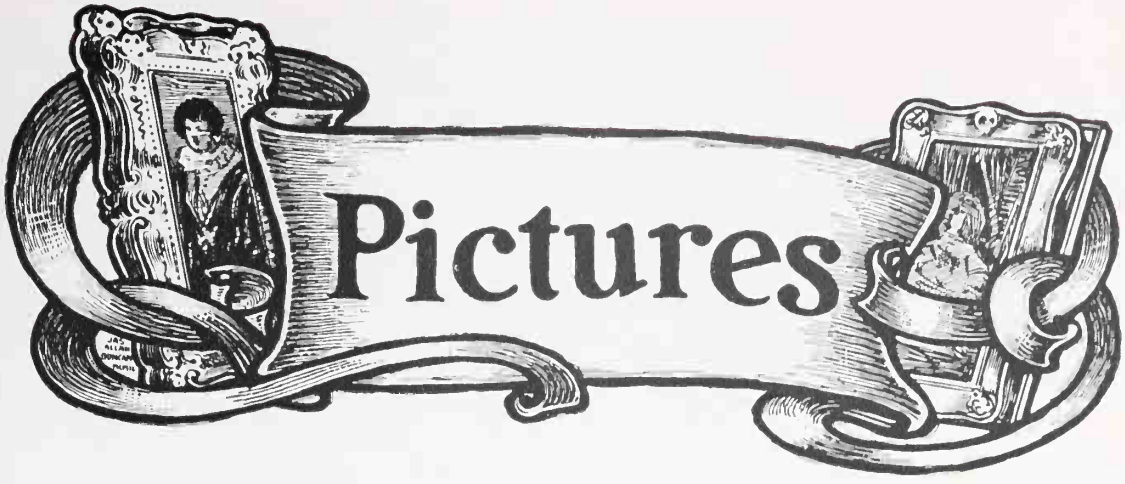

Early Stuart Portraits

By W. G. Blaikie Murdoch

THANKS to the ineffable romance encircling the royal Stuarts, a vast mass of writing has grown up around them, the most voluminous of such writings being probably those dealing with Mary Queen of Scots. There is hardly anything associated with her but has been commemorated by some pen, and the subject of her portraiture is no exception to this rule: for it has been handled at length by divers competent antiquarians — notably Mr. J. J. Foster, Andrew Lang, and Mr. Lionel Cust—and nowadays, in consequence, there is little doubt as to which of the countless pictures of the queen may be regarded as having claims to authenticity. The portraits of Mary's forbears, on the contrary, are a topic on which but little has been said as yet, and it is therefore interesting to expend a few pages on examining the latter works.

In treating of these one has to tread with great caution. All the royal Stuarts were keenly interested in the arts, and in studying the mediæval records of the dynasty—the accounts of the Lord High Treasurer, and kindred documents—one frequently comes across references to painting. Yet these references are usually vague, and thus, albeit they indicate that Scotland boasted a few native painters during the Middle Ages, these men and their pictures are shrouded in mystery. It is virtually impossible, in fact, to say anything very definite about Scottish painting anterior to the union of the crowns: while the student of the present theme is confronted by a further and perhaps more potent difficulty—in short, the existence of endless copies of most Stuart portraits. The copying of such works is proceeding on a considerable scale even at the present day, while in the Georgian era it was carried on extensively, finding a good market among Jacobite members of the nobility. Throughout the seventeenth century the practice was also common, and the result of all this is that, in several galleries, one finds a whole sequence of unauthenticated Stuart portraits. The Earl of Galloway, for example, possesses a set beginning with Robert II. and ending with James V.; but these are obviously the work in every case of one hand, and are quite likely of no more ancient date than the early Victorian period. At Holyrood Palace, likewise, the banqueting-hall contains portraits of all the Scottish kings till the Restoration; yet, inasmuch as the entire tawdry lot are known to have been done by one James de Witte in 1684, the early pictures among them are *primâ facie*

KING JAMES I. • SCOTTISH NATIONAL PORTRAIT GALLERY

imaginative. And at Taymouth Castle, again, the seat of the Marquis of Breadalbane, there are several mediæval Stuart portraits; but these, as one learns from Horace Walpole's *Anecdotes of Painting*, were all painted in or about 1635 by George Jamesone. It is just possible, of course, that this artist utilised originals existing in his day but now lost; and, though this idea has slender support as regards the Taymouth pictures, a like assumption is admissible in relation to certain other works. It were rash, no doubt, to entertain it for long in reference to a curious article in the Scottish National Portrait Gallery—a family-tree whereon are depicted the Stuarts from their first traceable progenitors to the Merry Monarch; but while this, in likelihood, has no value beyond that of being a memento of Restoration days, one is constrained to apply the aforesaid hypothesis to another item in the same gallery. This item consists in portraits of the first five Jameses, all of them probably from the brush of the same artist. They were acquired only four years ago, the curator's attention being called to them by Dr. Hay Fleming, the historian, who had discovered them in the house of a private individual. Unfortunately their history prior to this is not known, but the style of their workmanship strongly suggests the James V. period, while, moreover, the mere fact that that king is the last of those delineated goes far to indicate that they were done during his reign, indeed possibly at his behest.

JAMES I. OF SCOTLAND — FROM THE ENGRAVING BY W. C. EDWARDS, AFTER THE PAINTING IN THE POSSESSION OF THE EARL OF DARTMOUTH

KING JAMES II. — SCOTTISH NATIONAL PORTRAIT GALLERY

Whether James I. was really author of *The Kingis Quhair* is still a disputed point,* but at least he is one of the most interesting of the Stuarts, and one would fain see something approximating a veracious likeness of him. And it is, primarily, to the above-named quintet that one must look for this, for his picture therein has marked affinity with another alleged portrait of him, also in the Scottish National Portrait Gallery, while a further indication that the former is in some degree truthful will appear presently. James V. decorated a room at Stirling Castle with portrait-medallions carved in wood, and they hung there till the end of the eighteenth century. Presumably they represented historical personages, and were arranged in chronological order; but, as no attempt was made to note or preserve this when taking

* The question is examined in the present writer's book, *The Royal Stuarts in their Connection with Art and Letters* (Edinburgh, 1908).

hem down, in the main t is difficult to know who, precisely, they were upposed to portray. Some of them, however, re easily identified: nd one of them is distinctly akin to the ames I. portrait now nder discussion, while oth this and the carving re likewise similar to a ater picture of the king, ne contained in John ohnston's *Inscriptiones Historicæ Regum Scotorum*, a book issued in 602.

But the foregoing, lthough the most noteworthy of James's alged likenesses, do not xhaust the list. Several arly editions of the oems ascribed to him ave a portrait-frontisiece, and, though verasity on the part of all hese is unsupported, a noment's attention is ue to an engraving in raser Tytler's *Lives of he Scottish Worthies* London, 1805). This is stated to be reproduced from an original painting in possession of the Earl f Dartmouth," but the present Earl can give no inormation anent the picture or its whereabouts to-day. t the same time, as the print shows a boy in his eens, one is tempted to think that it may be authentic. ames was twelve when his captivity in England egan, and he remained there till he was thirty. ontemporary historians are agreed in stating that he as well educated, and well cared for in every way, o is it not credible that his portrait was painted uring this time of exile? Any illumination of the uestion would be intensely welcome, and so too ould any light on the superb group by Pinturicchio which James figures. This is one of a series of ural paintings in the Cathedral Library, Siena, their ubjects throughout being incidents in the life of Pope ius II.; and, as he visited the Scottish court in 1435, the group in question he is duly shown parleying ith the king. These frescoes were not begun till ve years after James's death, and whether the painter was aided by an original portrait of the latter is once more a matter of conjecture: but it is gratifying to reflect that one of Scotland's greatest kings, perhaps her greatest, should be commemorated in a work which is among the supreme triumphs of Italian art.

ÆNEAS SYLVIUS PICCOLOMINI BEFORE JAMES I. OF SCOTLAND
FROM THE PAINTING BY PINTURICCHIO

It is unlikely that there is any real portrait of James's queen, Jane Beaufort, immortalised alike in *The Kingis Quhair* and in a poem by Rossetti. A scarce seventeenth-century print purports to represent her, but its authenticity is wholly unbuttressed, while in speaking of James II. one is confronted with equal difficulties. At Schloss Kielberg, near Tübingen, there was at one time a portrait of him, and though it has disappeared now, a reproduction is found in George von Ehingen's *Itinerarium*, published in 1666. It differs considerably from the picture in the Scottish National Portrait Gallery quintet, and thus neither work serves to authenticate its fellow: yet one cannot but attach considerable value to the last-named, the face therein being typical of the House of Stuart; while reverting to the Tubingen work, there is a point in its favour which is worth noting. One of James's sisters, Eleanor Stuart, married the Grand Duke Sigismund of Tyrol. Now, Tyrol is not far south from Tübingen, and these facts evoke the inference that the portrait at issue went abroad with Eleanor, and found its way northwards during the innumerable wars in which Sigismund was implicated.

Passing on to later times, and studying the portraits of James III. and his queen, Margaret of Denmark, one finds oneself standing on slightly firmer ground. In 1462 Mary of Gueldres, mother of James III., founded the Church of the Holy Trinity at Edinburgh, and an altar-piece was presented thereto by Sir Edward Bonkill. Parts of this altar-piece have

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JAMES III. OF SCOTLAND
ASCRIBED TO VAN DER GOES, 1474 AT HOLYROOD [PHOTO INGLIS

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MARGARET OF DENMARK, QUEEN OF SCOTLAND

ASCRIBED TO VAN DER GOES, 1476 AT HOLYROOD [PHOTO INGLIS

vanished, the vandals of the Reformation being mayhap responsible; but two panels are still preserved at Holyrood, and on these are portraits of James and Margaret. The king is shown in crown and royal robes: he is kneeling in the act of devotion, and behind him are St. Andrew and the heir to the throne, while in the background the Scottish lion rampant is prominent. The queen is also figured at prayer; her dress is trimmed with ermine, while her identity is further proven by the existence on her *prie dieu* of the arms of Scotland impaled with those of the triple kingdom of Scandinavia. It is clear that both these panels are by the same hand, and equally clear that he was a native of the Low Countries, yet his name has never been ascertained. In the earliest traceable document referring to the portraits — a catalogue of works of art belonging to James VI. — they are mentioned as "doune by Joan Vanek": but if this stands for Jan van Eyck, it is obviously a mistake, for he died in 1440. Hugo Van der Goes has also been frequently suggested, and Sir Claude Phillips once gave it as his opinion that, though the actual portraits are not by that artist, his hand is discernible in the Holy Trinity painted on the *reverse* of the James III. panel. It must be conceded that there is no record of Van der Goes having visited Scotland, but in the Middle Ages Scottish churches often had their decorations made in Holland or Flanders, and the theory that this was done in the present instance is additionally tenable, for a brother of Bonkill is known to have been at Bruges about the time the Holy Trinity church was founded. Accordingly, bearing in mind the difference noted by Sir Claude, the most rational conclusion is that parts of the altar-piece were done on the Continent by Van der Goes, but that the royal portraits were afterwards painted by a Fleming resident in Scotland.

MARY OF GUISE, QUEEN OF JAMES V. AND MOTHER OF MARY QUEEN OF SCOTS
FROM A DRAWING IN THE BRITISH MUSEUM

Whatever his name, and whatever the nature of his other works, he achieved on this occasion a beauty which no changing fashion is likely to deny: a beauty which, waiving some pictures by Van Dyck, marks the highest artistic level attained in the whole of Stuart portraiture. And it is right and fitting that the dreamy face of James III. should be perpetuated in so masterly and exquisite a style, for of all the Stuarts few loved art more passionately than he, and few of the dynasty suffered more bitterly for the predilection. Was it not chiefly his refinement, his devotion to æsthetics in all their branches, which made him so unpopular with the rude nobility of his day in Scotland, and led finally to his tragic end at Sauchieburn?

There are divers alleged portraits of James IV. One of them is among the treasures assembled by Sir Walter Scott at Abbotsford, and one is naturally inclined to regard any historical likeness there as genuine; but the artist's name is unrecorded, while nothing is known of the picture's history save that it was presented to Sir Walter by his publisher, Archibald Constable. Another is at Newbattle Abbey, a home of the Marquis of Lothian, and is ascribed to Holbein: but either this ascription is wrong or James is not the man represented, for Holbein did not come to England till after Flodden. Yet another is in the Bibliothèque at Arras, and this, according to tradition, was copied from an original now lost. Nor is the theory other than sane, for the picture has a good deal in common with a portrait belonging to Captain Stirling, of Keir, in Stirlingshire: and the latter, though not acquired by its present owner's family till last century, has huge claims to veracity, as a moment's explanation will show. Daniel Mytens copied numerous old portraits for James VI., and one of these, in a catalogue of Charles I.'s collection, is mentioned as "King James IV. of Scotland, with a faulcon on

PORTRAITS OF JAMES IV. OF SCOTLAND AND HIS QUEEN, MARGARET TUDOR

FROM DRAWINGS IN THE BIBLIOTHÈQUE AT ARRAS [PHOTO EMERY WALKER

his fist, done after an ancient water-colour piece, half a figure so big as the life": while looking further back, in a list of pictures belonging to Henry VIII., one finds the entry, "Jacobbe, Kynne of Scottes, with a hawke on his fist." The last may be accepted without much reserve as the water-colour cited in the previous quotation, and both are easily identified with the Keir portrait, for Mytens' brush-work is recognisable therein, the subject has a falcon on his left wrist, while in one corner is a "J," and in another "IV." Plainly one has here, then, not an actual painting from life, but a seventeenth-century copy of one, the probability being that the missing original was presented to Henry VII. at the time James was married to Margaret Tudor.

JAMES IV. OF SCOTLAND
FROM THE PORTRAIT IN THE POSSESSION OF CAPTAIN STIRLING, OF KEIR

"Old Noll as he looked and lived"—so wrote Carlyle of a picture of Cromwell; and so might one speak of this James IV. It agrees with all that is known of him, it is true biography in paint, and it reincarnates the very soul of the man. Every trait in his character is given—his wit, his cleverness, his virility, his splendid if sometimes foolhardy bravery; while his artistic tastes are not omitted, and as one gazes one recalls that James was the friend of many poets and musicians, and employed his own skill as a lutenist to court Margaret on their first meeting. "Incountynent the kynge begonne before hyr to play of the clarycordes, and after of the lute, wiche pleasyd hyr varey much, and she had grett plaisur to here hym"—thus runs a picturesque contemporary account of the royal wooing, written by John Young, a herald who accompanied the prospective Queen of Scotland on her journey thither.

Of Margaret herself there are also numerous pictures, and, while none can be traced back to the queen's own day, a Mytens copy at Hampton Court constitutes a fair test as to the amount of truth in older works supposed to represent her. Among those which resemble this in some degree are one at Arras and one at Newbattle, while some similitude to the Mytens is discernible in a drawing in the Lenoir collection at Chantilly, in one of the Stirling Castle medallions, and again in a picture at Cardiff Castle. One marks the requisite similarity likewise in a work of Mabuse in the Scottish National Gallery, and as that artist visited England in the reign of Henry VII., and gained several royal commissions, there is really no cause to be dubious about this picture. What is known

Margaret's character is expressed most fully and lequately thereby, while to speak of its purely artistic ıalities, its rich tone and fine lapidarian workmanship ace it in the front rank of early Stuart portraiture.

Coming finally to the parents of Mary Queen of cots—James V. and Mary of Guise—one is able to peak in more definite fashion than hitherto. At ardwick, a seat of the Duke of Devonshire, there is twin portrait of these sovereigns, and though its tist is unknown, its manner of technique proclaims of the James V. period: the respective names of ıe king and queen are stated beneath either, while at ıe foot are the royal arms of Scotland impaled with ıose of Lorraine. The picture is thus of almost ıassailable authenticity, and with this one as guide is easy to verify some others, salient among these eing two fine portraits of James, the one at Windsor ıd the other in the Scottish National Portrait allery. The Hardwick painting likewise proves a edallion in the Stirling Castle set to represent the ng, and his character, as adumbrated in all the fore- ing, is exceptionally winning. Two of his con- mporaries—Sir David Lindsay, who was his tutor, ıd Bellenden, the historian—affirm that he was a oet of a high order: and though none of his verse has survived, his likeness tends to confirm the theory; while one feels too, looking at the shrewd but genial face, that it was small wonder James made himself beloved throughout the whole of Scotland, and earned the name of "the poor man's king."

Mary also looks engaging in the Hardwick picture, which shows her as a young woman in the early twenties, while there is something distinctly attractive in her face as delineated by Janet. His drawing of her is now in the British Museum, and a brilliant piece of work it is, a vast quota of life and of character being expressed by few lines and little modelling. It depicts her in middle-age, and so the Hardwick likeness scarcely forms a confirmation: yet all doubts as to authenticity are dispelled by the inscription on the drawing, "La Mère de la Reyne d'Ecosse." Not so may one speak of another picture, a three quarters length in the English National Portrait Gallery, for the idea has been mooted that the subject here is not Mary of Guise, but her more illustrious daughter. It is a painting of the loftiest beauty, and one would like to ascertain the identity of the sitter: but perhaps it is advisable to let the matter rest, the very mention of Mary Queen of Scots being liable, as the Highland phrase goes, "to set the heather on fire."

JAMES V. AND MARY OF GUISE, THE FATHER AND MOTHER OF MARY QUEEN OF SCOTS
AFTER THE PICTURE IN THE COLLECTION OF THE DUKE OF DEVONSHIRE [PHOTO HANFSTAENGL

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Pottery and Porcelain

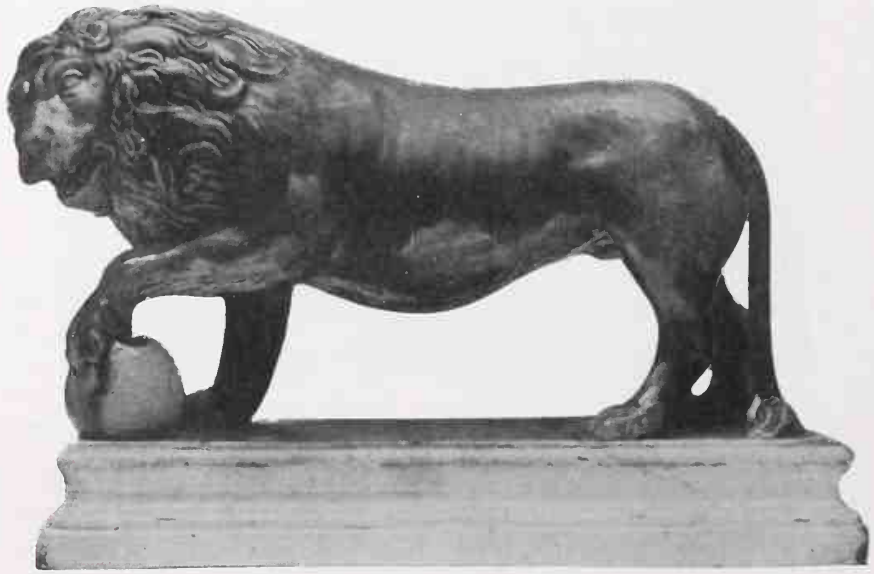
A Loan Collection of Ralph Wood Figures and Groups at the Whitworth Institute Galleries, Manchester

By Frank Falkner

A PECULIAR interest attaches to this important little exhibition of some fifty earthenware figures, kindly placed on loan by a well-known collector, from the fact that it happens to be the first occasion upon which the work of Ralph Wood, of Staffordshire, has been exclusively displayed in a public gallery, and an opportunity is thereby afforded for the wider appreciation of his originality in modelling and his exquisite delicacy of coloured glaze decoration.

During the last few years certain collectors have come to recognise that in the eighteenth century England possessed a potter of whom it may be said that the mantle of Palissy had descended upon him, and this gathering together of a small representation of his skilful craftsmanship serves to confirm their judgment, and to bring about the conviction that most of the figure-modellers of more recent date have been largely inspired by the artistic example set by Ralph Wood and his son.

Their later productions, shown separately, and decorated with strong enamelled colours, clearly demonstrate how, after the period of coloured glazes, necessarily of limited and refined range, had passed away, the revelling in an almost unlimited palette quickly followed, when the decorator, no longer hampered by the running of one glaze into another, indulged in garish flesh-tints, and let himself go in the adoption of the vividly coloured draperies and accessories so painfully characteristic of many of the nineteenth-century Staffordshire figures and groups. Whether the China figures of Bristol, of Chelsea, or the other contemporary fabriques could have been decorated with the more beautiful coloured glazes instead of the brighter enamels raises a question of



NO. I.—RALPH WOOD'S MODEL OF THE NEAPOLITAN LION

URLINGAM
PUBLIC

Y QUEEN OF SCOTS

ANET

the picture in the possession of Earl Spencer, K.G., at Althorp

historical technicality only to be answered by the student of research in these well-trodden but not wholly explored paths—quite possibly the fact that valuable collections in the possession of private owners are of considerable importance.

The subjects chosen by the Ralph Woods, assisted

No. II.—WHITE BUST OF MILTON

ne productions of the Ralph Woods were in earthen-
are and not china may be sufficient reason for the
range fact that the process of glazing in colours in
arly days would appear to have been mastered by a
ngle individual or family in England.

The period of production of the objects in the
ollection ranges from about 1740 to the end of the
ntury, and those decorated with coloured glazes, it
reasonable to suppose, would be made during the
rst thirty years or so. As at that time, with the one
xception of Josiah Wedgwood, the potters' output
ould not be very large, it is natural that no great
uantity of these at one time neglected works of
t should have survived. There are, however, a
ir number in our public museums, and one or two

at times by their friend John Voyez, may be thus classified :—

Classic and allegorical statuettes.
Pastoral groups and figures.
Portrait busts and figures.
Equestrian groups.
Figure jugs.
Animals.
Flower-holder ornaments and plaques.

And the fact must be conceded that the high standard of modelling achieved in many of their subjects was naturally not attained in all their productions. It should, however, be borne in mind that much of their work was essentially original, and that in those

days their locality was remote from the foreign influences prevailing in the southern parts of England, in Bristol, and even in Derby.

With regard to the impressed marks found upon these objects under review, the name R. WOOD in bold capital letters has been recorded upon some four or five examples, whereas that of "Ra. Wood, Burslem," in capitals and lower-case letters, is not quite so rare. Those bearing the former mark are either white or decorated with coloured glazes, and those impressed with the latter are white, coloured glazed, or enamelled. Another distinctive feature of marking is the series of mould numbers: these appear upon examples decorated in both manners and on white figures, but so far they are not associated with the mark R. WOOD. The list of mould numbers has now become amplified since its introduction in *The Wood Family of Burslem*, published in 1912 by Messrs. Chapman & Hall, wherein also is set forth the pedigree showing the family connections between the Woods and the Wedgwoods in the eighteenth century.

No. III.—THE BULL-BAIT

Other prominent characteristics of the Ralph Wood earlier groups are their unglazed bases and occasional unglazed spaces, where the coloured glazes, having been applied with a brush, have here and there missed. These features, however, are not applicable to all early examples.

No. IV.—NEPTUNE AND VENUS A PAIR OF WHITE STATUETTES

No. i. shows Ralph Wood's model of the Neapolitan lion: he also made a larger model from the world-famed lion in the Loggia dell Orgagna at Florence. Both these reproductions are excellent specimens of the potter's craft.

No. ii. is from an uncommon white bust of Milton, 12½ in. high, and unmarked. His smaller bust, 9 in. high, of which several examples are known, is marked "Ra. Wood, Burslem," with the mould number 82, and is uncoloured.

No. iii., the Bull-bait, a favourite subject of the eighteenth-century potters, is a spirited and typical example, decorated with coloured glazes

No. V. ST. GEORGE AND THE DRAGON

No. VI. THE WIDOW OF SAREPTA

and unmarked. The full fleshness in the treatment of the eye of the bull is a characteristic feature in the modelling of many of these figures.

No. iv., Neptune and Venus, a pair of white statuettes. These models have been frequently copied by later potters, and the early examples are found mounted upon differently shaped bases and pedestals. They are cleverly conceived figures, and the face of Neptune may be traced in its likeness to several other of the Ralph Wood models.

No. v., St. George and the Dragon, though an important equestrian group, derives much charm from the richly coloured glaze scheme of decoration rather than from the modelling. This has always been a popular subject, and is to be found in all three schemes of decoration, and the name "Ra. Wood, Burslem," with the mould number 23, is occasionally to be observed upon the early examples. This particular one, decorated in coloured glazes, bears the mould number 23 clearly impressed thereon.

No. vi., the Widow of Sarepta—one of a pair of groups, the companion being Elijah and the Ravens. This is an enamelled example, therefore the camera shows it to considerable disadvantage. The chief interest in this group is the fact that it bears the impressed mark "Ra. Wood, Burslem." These two religious groups have been most popular, many subsequent potters having made moulds thereof differing in certain details. This, however, is the only one as yet recorded bearing the Ralph Wood mark.

No. VII.—POINTER DOG

No. vii., Pointer Dog. This is one of a pair, the companion being a Setter: the base, designed to represent a somewhat flattened cushion with tassels at the corners, has been adopted for several other appropriate subjects. The modelling of this old English sporting dog is excellent: there are two different designs of the Setter.

No. viii. represents a desirable specimen of a Toby jug, decorated in delicately coloured glazes, and is of the well-known model copied by many later potters, and as a rule painted with pronounced enamel colours, varying as to details in the small accessories. The Ralph Woods were the progenitors of this popular design, and one example exists bearing the mark of "Ra. Wood, Burslem," with its mould number 51.

No. VIII.—TOBY JUG

Their figure jugs consist of a large variety of subjects, and the following may be found included in the cabinets of Toby-jug collectors: The Thin Man; The Planter; The Sailor; Martha Gunn; The Squire, and the Old English Gentleman.

Balloon Caricatures

By Mrs. F. Nevill Jackson

THERE has never yet been an important discovery in any branch of science that has not been food for mirth. From the first moment that the problem of aerial navigation became of serious importance, the wits began to point out the humours of the new science, and the cartoonists to make game of the exponents and their work. A long list, headed by Rowlandson, might be compiled in which many illustrious names would show that the artists of the day have successively recorded their humorous history of aerostation.

The collection of caricatures on the subject of ballooning produces a very interesting portfolio, and this is further enriched if the humorous allusions in contemporary journals are sought for. One of the earliest satires was published in the *Almanach pour*

CARICATURE OF THE MONTGOLFIERS PUBLISHED IN LONDON, MARCH 4TH, 1784

Rire in 1787, accompanied by some verses. The print shows "an infallible means of raising balloons." One of the small Montgolfier globes, with no car attached, is being hoisted from the ground by means of strong ropes. Men in the garb of pierrots and harlequins are pulling at the cords. Of the same date is "an infallible means of guiding balloons," where the balloon, from which a man is suspended, is in mid-air, dragged along by two asses ridden postillion-wise by another pierrot.

As early as September 15th, 1784, the news sheets were making fun of the famous balloonists:—

"Flight in an Air-Balloon.

"This day at noon it is suspected Mons. Lunardi means to eclipse the sun. An English gentleman goes aloft in company with him in the character of the Man in the Moon! After this adventurous pair have passed the atmospheric limits, it is imagined they mean to have a boxing-bout with Castor and Pollux, and to drive them from their situation among the constellations, which they mean to assume!

"They mean to take only a sack of flour and a few bottles of rum with them by way of provisions. The flour will be made into cakes as they pass through the rain-clouds, which will be baked in the sun the first fine day afterwards. They will, of course, catch wild-fowl enough on their passage to supply their table: and in regard to their store of rum, it is only necessary to fasten a shower to the tail of the balloon, and they will never be in want of grog.

"As all the town are mad after the sight, Mons. Lunardi has fixed upon the artillery ground as the spot most contiguous to Bedlam.

"The gentlemen of the City Association are to be under arms to preserve the balloon from violation, and, as it is their department to see to the hanging of criminals, it is but right they should inspect the aerial suspensions of men of every description."

This hanging joke is made to serve on many occasions. On May 25th, 1785, appeared:—

"Mr. Lunardi and Mr. Blanchard's last aerial trips were both alike unsuccessful and ill-omened. Both incurred the risque of breaking their necks, but the one pushed directly for Tyburn, while the other took his course towards the Woolwich hulks."

On April 25th, 1786, Lunardi is again the butt of a jest, this time in connection with the Old East India Company:—

"Lunardi's request to the Court of Directors for a passport to the East Indies occasioned some deliberation in Leadenhall Street. His suit was at length rejected, as it was considered dangerous to teach the Company's servants, who are already above their masters, to ascend still higher. Lunardi travels to the clouds for existence, and Dr. Graham buries himself underground for the same purpose. Pitiable, indeed, is the fate of those men who cannot get a livelihood on the face of the earth."

Apropos of Blanchard's ascension on October 19th, 1784, it is said, "Messrs. Blanchard & Sheldon both declare that during their voyage they continued in *high spirits*. This, we think, nobody will doubt, from the *altitude* to which they were raised in the atmosphere."

In 1802 the aeronaut Barrett, who is chiefly famous for his unsuccessful attempts at ballooning, was made game of in many of the newspapers:—

"Many persons are enquiring what was the shape of Mr. Barrett's late aerostatical machine. About ten years since it may be recollected a balloon was constructed at Chelsea in the shape of a whale, and which, on being tried, showed no alacrity but that of sinking. The answer to the enquiries respecting Mr. Barrett's balloon may therefore fairly be, 'that it is very like a whale.'

"Some of the papers speak warmly in praise of the coolness of Mr. Barrett, the would-be aeronaut. It would be singular, indeed, if a man could not retain his coolness who never mounted to a greater height than that of the Piccadilly Pump."

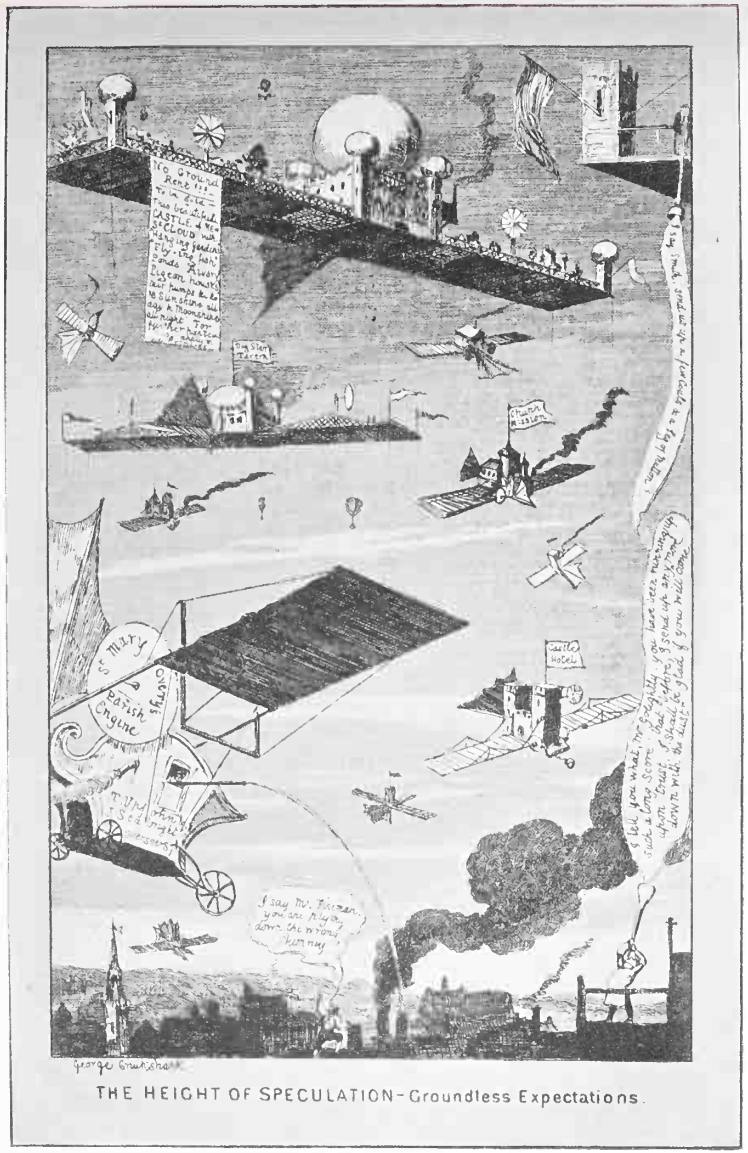
On November 10th, 1802, the following paragraph appeared:—

"The flying experiment of Mr. Barrett and diving attempt of Mr. Todd both having failed, it has quaintly been said that the former could not get up nor the latter get down. This is somewhat familiar to the observation made on Sir William Chambers and Sir Joshua Reynolds, when a part of the terrace of Somerset House gave way—

"'Sir William's works all *went* the *ground*.
Sir Joshua's colours fly.'"

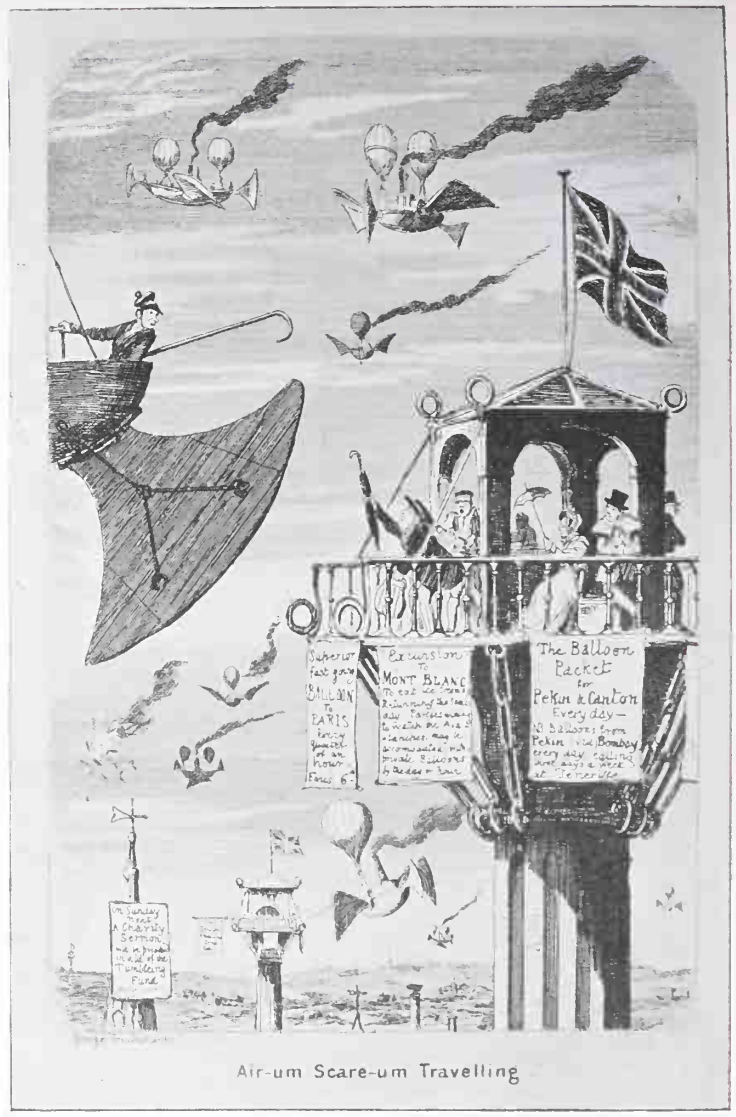
It not infrequently happened in the early days of ballooning that the public was duped by men who, pretending to possess more knowledge than they had, sold tickets for viewing the inflation and ascent and then decamped.

Amongst the failures which ended disastrously was that of the Abbe Miolan and Janinet, which ended in a scene very like that which took place at Juvisy at the aviation meeting in 1909, when the railway broke down. An immense balloon had been constructed, and was to be inflated at the Luxembourg, where a large crowd waited from early in the morning till five o'clock in the afternoon in a blazing July sun. When at sunset the huge machine was still inert on the ground, the multitude left their seats, for which they had paid many francs, and threw themselves on



THE HEIGHT OF SPECULATION - Groundless Expectations.

FROM A DRAWING BY GEORGE CRUIKSHANK



Air-um Scare-um Travelling

FROM A DRAWING BY GEORGE CRUIKSHANK

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DRESS CARICATURES PUBLISHED IN PARIS DURING THE MONTGOLFIER PERIOD

the barricade, broke it, trampled and smashed the gallery of the balloon, the instruments, and all the machine, eventually setting fire to the envelope. In the caricatures which appeared after this event, the Abbe Miolan was represented with bands round his neck, while Janinet was shown as a donkey. In another the cat and the ass arrive in their balloon at the Academy of Montmartre, and turkey-cocks and geese receive them. Songs of derision and epigrams console the defrauded populace, and the words "l'Abbe Miolan" were found to form the anagram "Ballon abimée."

In 1802 comes a political caricature from the Strand publisher, Williamson. A dandy ascends with a lady who might well represent a buxom Britannia. "Madam, I hope you sits very much as you like," he is represented as saying. "Now, Mr. Gallingring, I sits as easy as one of my dear Mr. Firken's cheeses in the scale." The crowd below looks up, and each has his say. "Slip your cable, my hearty, and make sail for no man's land." "Jack, she'll never rise: she's as heavy as two aldermen." Such are samples of the wit which is written on the sheet, and supposed to be issuing from the mouths of the onlookers in the way affected by the political caricaturists of the day. Partaking of the character of a farce—though ending fatally — was the balloon duel which, according to the annual register of June 23rd, 1808, was fought on May 8th of the same year. The principals were M. de Granprie and M. le Pique. The cause of the quarrel, the lovely Mademoiselle Tivert, a member of the Opera Ballet.

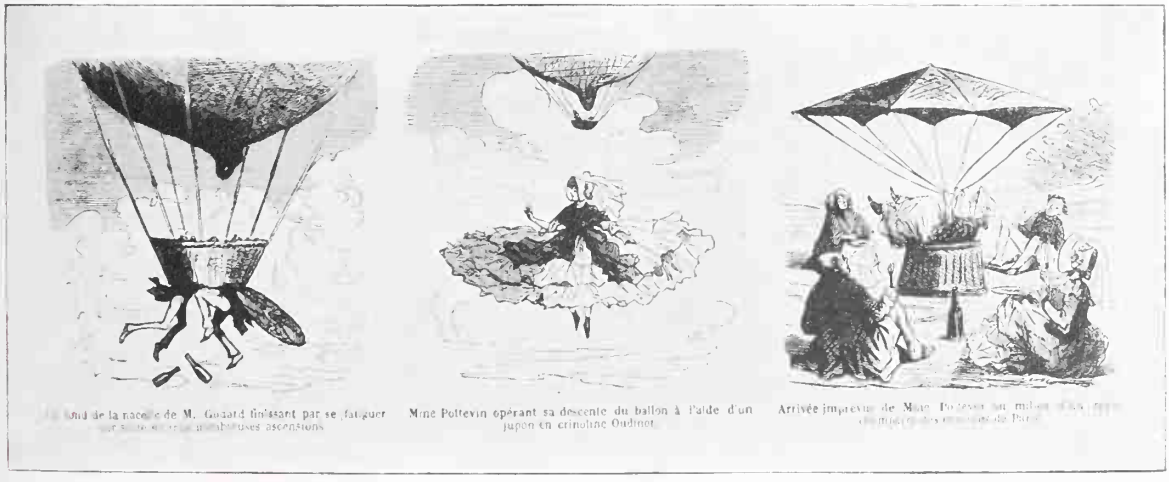
"A challenge ensued. Being both men of elevated minds, they agreed to fight in balloons, and in order to give time for their preparation, it was determined that the duel should take place on that day month. The parties met at a field adjoining the Tuileries, where their respective balloons were ready to receive them. Each, attended by a second, ascended his car loaded with blunderbusses, as pistols could not be expected to be efficient. A great multitude attended on hearing of the balloons, but little dreaming of the purpose, the Parisians merely looking for the novelty of a balloon race.

"At nine o'clock the cords were cut, and the balloons ascended majestically amid the shouts of the spectators. The balloons kept, as far as could be judged, within about eighty yards of each other. When they had mounted to the height of about 900 yards, M. le Pique fired his piece ineffectually. Almost immediately after the fire was returned by M. Granprie, and penetrated his adversary's balloon, the consequence

of which was its rapid descent, and M. le Pique and his friend were both dashed to pieces on a house-top over which the balloon fell. The victorious Granprie then mounted aloft in the grandest style, and descended safe with his second about seven leagues from the spot of the ascension."

GENIUS STARVING IN AN ATTIC PUBLISHED IN LONDON, END OF EIGHTEENTH CENTURY

In a letter "To the Editor of *Figaro*, London, October 22nd, 1836," a humorous description is given of an ascent with Mr. Green from Vauxhall Gardens, commencing: "Ascending with *Greens*, it is little wonder that we came down in a field of *cabbages*." The writer describes at great length in a full column how imposing was the ascent, and how terrified were all the occupants of the car. "They say we shook our flags, and I'm sure if I had a flag in my hand it must have shook. No sooner had we quitted the level of the first floors in the ascent than we shot majestically up among the attics, and then almost immediately found ourselves among the chimney-pots. I now began to feel I was above the world, and taking out my large telescope, I minutely observed the apple-stalls, and particularly remarked how small the penny lots appeared. The most interesting thing I heard Mr. Green say was, 'Now we'll descend,' and when



Mme Poitevin opérant sa descente du ballon à l'aide d'un jupon en crinoline Oudinot.

BALLOON AND CRINOLINE CARICATURE PUBLISHED IN PARIS ABOUT 1830

we had all tumbled out like so many ninepins rolled down with a single ball, I felt quite brave and comfortable."

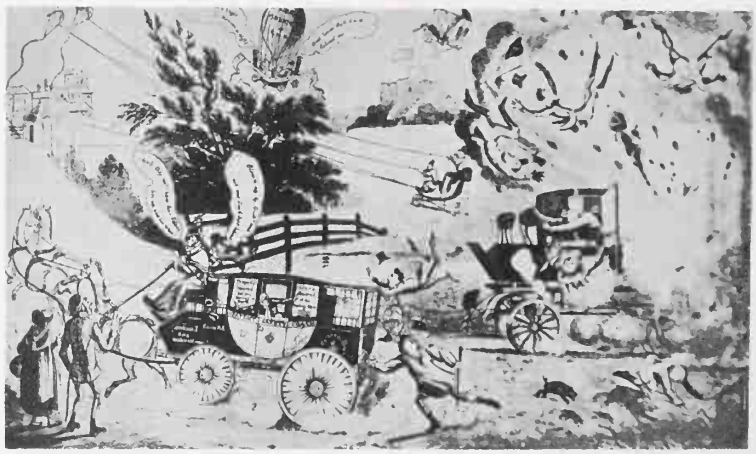
We may fittingly close the account of some of the fun of the ballooning craze by quoting three out of the twelve stanzas from the first number of *Bentley's Miscellany*, which is described in a contemporary journal as "coming forth under the direction of the facetious Boz, and promises to be a very agreeable member of the numerous race of monthlies":—

"THE MONSTRE BALLOON.

"Oh, the balloon, the great balloon!
It left Vauxhall one Monday at noon,
And every one said we should hear of it soon,
With news from Aleppo or Scanderoon.
But very soon after folks changed their tune:
The netting had burst—the silk—the shalloon;
It had met with a trade wind—a deuced monsoon—
It was blown out to sea—it was blown to the moon—
They ought to have put off their journey till June;
Sure none but a donkey, a goose, or baboon,
Would go up, in November, in any balloon!

"Then they talked about Green—oh, where's Mister Green?
And where's Mister Holland who hired the machine?
And where is Monk Mason, the man that has been
Up so often before—twelve times or thirteen—
And who writes such nice letters describing the scene?
And where's the cold fowl and the ham, and poteen?
The press'd beef, with the fat off—nothing but lean?
And the portable soup in the patent tureen?
Have they got to grand Cairo? or reach'd Aberdeen?
Or Jerusalem—Hamburgh—or Ballyporeen?
No! they have not been seen! Oh, they haven't been seen!

"But here's Mister Hughes! What says young Mr. Hughes?
Why, I'm sorry to say we've not got any news
Since the letter they threw down in one of their shoes,
Which gave the Mayor's nose such a deuce of a bruise,
As he popp'd up his eye-glass to look at their cruise
Over Dover; and which the folks flock to peruse
At Squier's bazaar, the same evening, in crewes.
Politicians, newsmongers, town council, and blues,
Turks, heretics, infidels, jumbers, and Jews,
Scoring Bachelor's papers, and Warren's reviews:
But the wind was then blowing towards Helvoetsluys,
And my father and I are in terrible stews,
For so large a balloon is a sad thing to lose."



SKIT ON THE BALLOON AND HORSELESS CARRIAGE CRAZE ABOUT 1820

INGAME
BLIC
IB

PORTRAIT OF DAVID GARRICK

BY JOHN ZOFFANY, R.A.

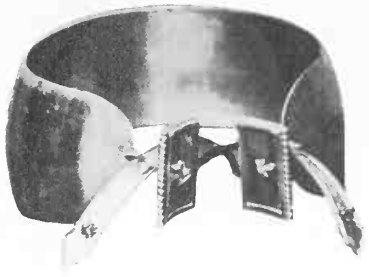
In the collection of Earl Spencer, K.G., at Althorp

Antique Jewels

Peasant Jewellery of Holland

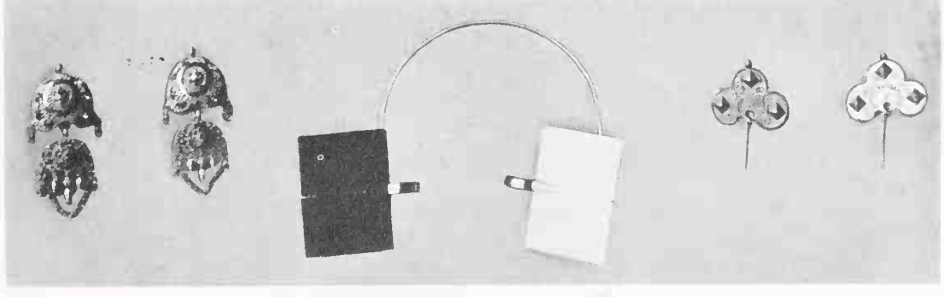
By Edwin R. Baird

So different are many of the aspects of English and Dutch life that it seems difficult to believe that the two peoples are not only closely akin in race, but are merely divided by a hand-breadth of sea. An old-world atmosphere still lingers in many of the rural districts of Holland, which is not to be rivalled even in the more remote part of the British Islands. It is not so much that the buildings are more ancient as that everything is consistent with them; and so, instead of merely coming across some relics of a past age, the visitor appears stepping into it. The costume of the people largely helps this illusion. Go where one will in the British Isles, it is impossible to get away from the orthodox twentieth-century garb, which, with some slight modifications, prevails in all large modern cities. The old English smock-frock, the tall hat and picturesque costume once generally worn by Welsh women, and even the dress of the Highlander, have practically disappeared from ordinary life; but in Holland the peasantry still wear much the same clothes as they did centuries ago, and the gain to the picturesque appearance of the country is immense.

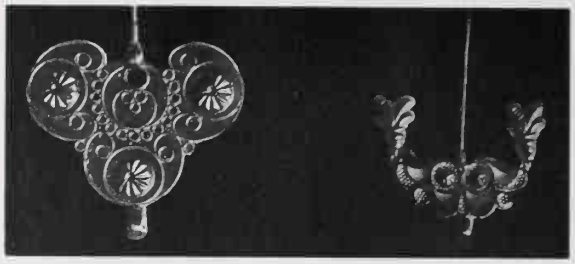


HOOD FOR WOMEN, OF GOLD OR SILVER PLATE

An essential portion of this costume—especially in gala times—is the jewellery. Probably it is the oldest part of it, for among primitive races the desire for personal adornment generally precedes the desire for raiment. Thus the making of jewellery is the most ancient of artistic crafts, and peasant jewellery may be regarded as its oldest existing form in common use, with the exception, of course, of those modern pieces which are frank reproductions of the antique. The great age of some of the designs of the peasant jewellery is shown by their forms occurring among widely separated races, pointing to a common and remote origin. This phase of the subject is, however, too far-reaching in its scope to be considered in the present article, which is merely a short description of some of the pretty and inexpensive pieces in common use in Holland. They exhibit the beauties and failings common to peasant jewellery all over Europe. Foreign influences have scarcely affected the designs, which are more characteristic of the people and racy of the soil than those of more expensive pieces, the styles of which are borrowed from various sources. Generally they



HEAD-BOWS OR EAR-IRONS



PENDING PARTS OF THE SPIRALS

HEAD-WEAR OF PLAIN GOLDEN PLATES

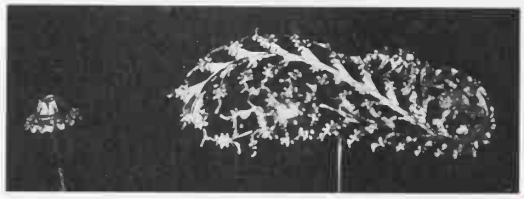
FLAT GOLDEN PLATE ATTACHED TO HEAD-BOW OR HOOD

THREE ILLUSTRATIONS SHOWING HOW THE ORNAMENTS ARE WORN

are also more picturesque, for their makers, debarred by the comparative poverty of their clients from making a lavish display of costly gems and heavy gold mountings, are compelled to trust to beauty of workmanship and design for the effect of their jewels. The failing of peasant jewellery is that it is apt to become stereotyped. The makers continue to reproduce old patterns which have been handed down from time immemorial, and rarely introduce novelties. They are not wholly to blame for this, as the peasantry much prefer the traditional patterns.

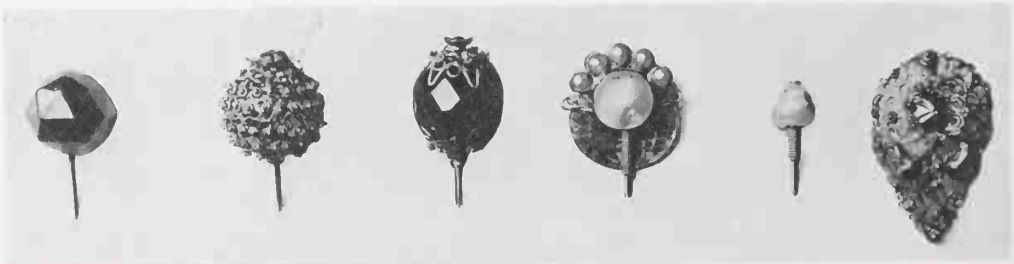
HOW THE ORNAMENTS ARE WORN

An interesting feature of Dutch work is that nearly every district follows its own traditions, so that designs which are in vogue in one village may be quite distinct from those in its immediate neighbourhood. This is well shown in the head-gear which forms such a beautiful and striking feature in a Dutch woman's costume. An illustration is given of a typical hood, made of gold or silver plate, worn round the head in North Holland. The square ornaments in front cover the temples of the wearer. This example shows the transition from the broad Frisian hood to the still narrower bow. A lace bonnet of different shape to that worn in Friesland covers the bow. The narrow head-bow or so-called ear-irons worn in Zeeland and around the Zuider Zee are a still further development in the direction of narrowness, from the broad hood covering the head entirely, which was once generally worn. In this form it merely becomes a wire on which to hang the decorations which adorn the ends. These are of various descriptions, among the more usual being gold or silver spirals, the number of windings of which indicates the wealth or poverty of the wearer. The pending parts of the spirals, sometimes set with pearls like earrings, and at others wholly composed of worked metal, are frequently of a most elaborate character. Another and almost unique form of ornament worn with the head-bow are the flat golden plates, which are engraved with a quaint pattern, in which the absence of straight or parallel lines may be noted. Such forms of embellishment would be against traditional custom, and would consequently be rejected.



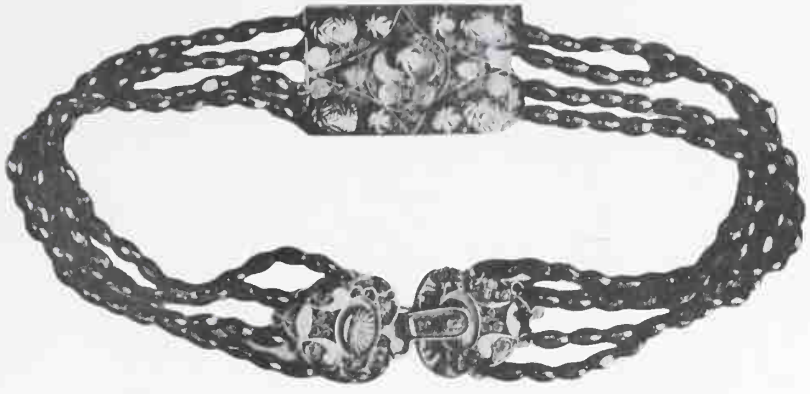
DIAMOND BONNET-PINS

The gold plates are often worn by their owners during their daily occupations, as is shown in the illustration of the girl cleaning a milk-churn. The more elaborate gauds are not so degraded. How ornate these are may be seen from the four illustrations showing Dutch girls wearing their complete gala head-gears. These are all taken from Zeeland types.



HOOD AND BONNET PINS

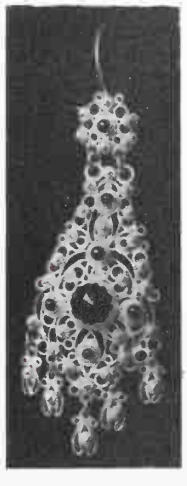
It may be noted that the forms of the bonnets and of the metal ornaments exhibit wide variations, which might be indefinitely multiplied, for every little town has its distinctive type of adornment. Thus in one neighbourhood spirals and penders are worn, and the lock of the neck-chain fastens under the chin. In another the lock of the neck-chain fastens at the back, and different ornaments are substituted. The traditional patterns belonging to each village are strictly adhered to, so that in the course of a few hours one may come across endless varieties of jewellery all retaining the same main characteristics of material and workmanship, but widely different in their detail.



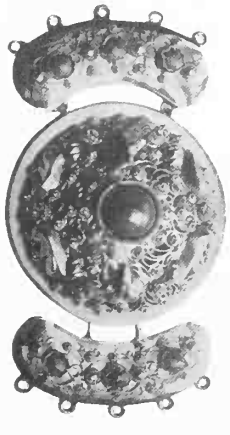
CORAL CHAIN WITH LOCK AND CENTRE-PIECE OF GOLD

Before leaving the subject of bonnets, one must draw attention to the bonnet-pins, which, though worn nominally with the idea of securing the head-gear, are often converted into costly objects of adornment. They are frequently ornaments with diamonds of not too modest a character. Thus the lace bonnet of a rich Frisian woman, with its metal-work and jewels, may cost as much as 3,000 or 4,000 guilders, an equivalent to about £250 or £300. It must not be thought, however, that diamonds are the only stones set in bonnet-pins, as the latter are of endless variety, and nearly every kind of stone is used in their adornment. In mourning dark stones are used, as is instanced in the third example in the series illustrated.

Less intimately connected with the bonnets are the earrings, made of gold or silver, and not unfrequently set with gems. These are often charming examples of dainty and elaborate craftsmanship. Other articles on which the jeweller lavishes his skill are the locks and centre-pieces to the coral necklaces worn in many districts of Holland and Zeeland. The patterning of these is endless in its variety, and many of the designs are of great beauty. Besides the articles which come specifically under the category of jewellery, there are many objects of a more utilitarian

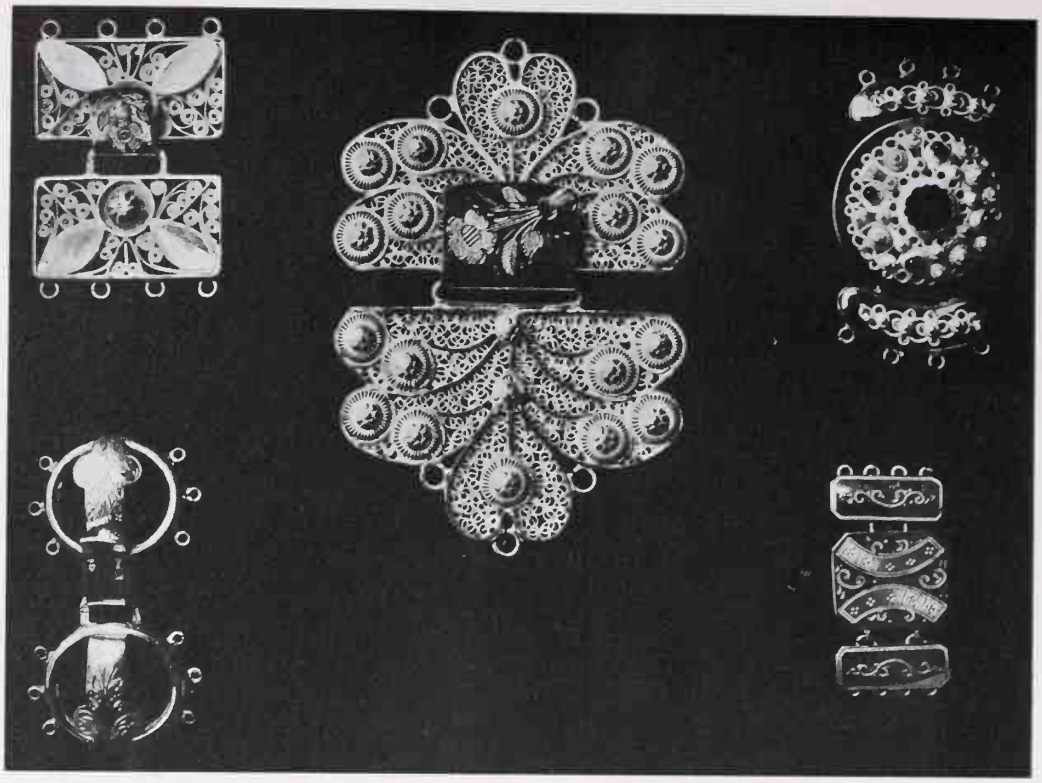


EARRING



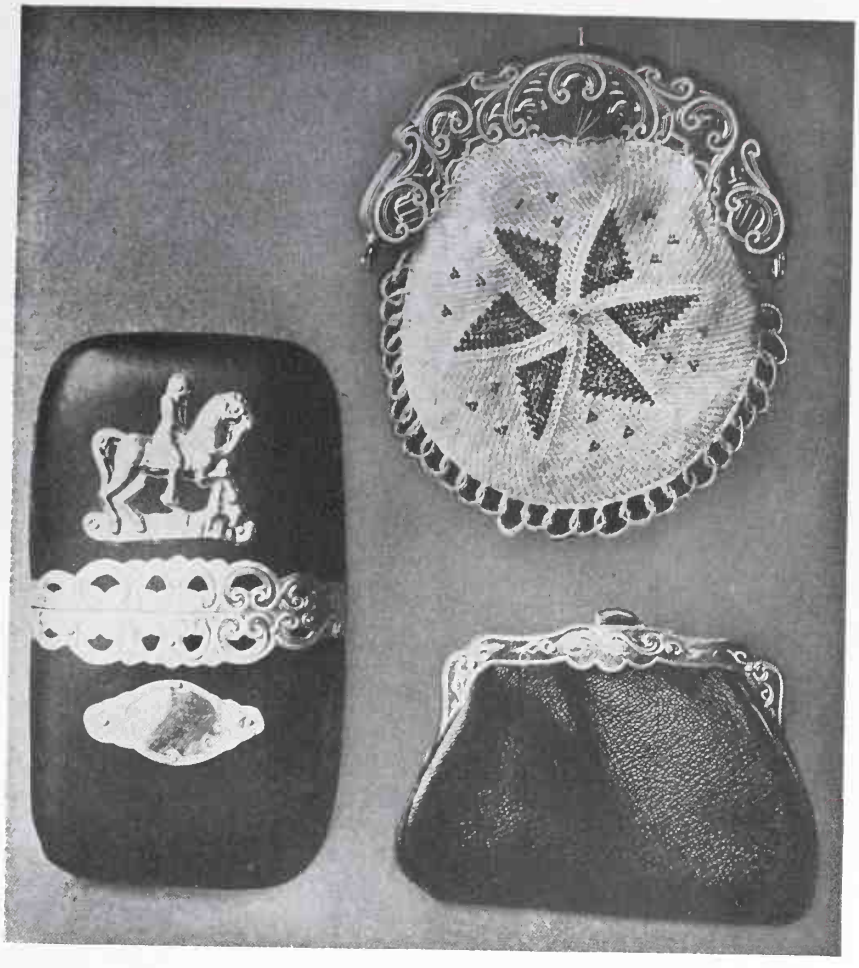
GOLDEN LOCK OF PLATE AND THREADWORK

EARRING

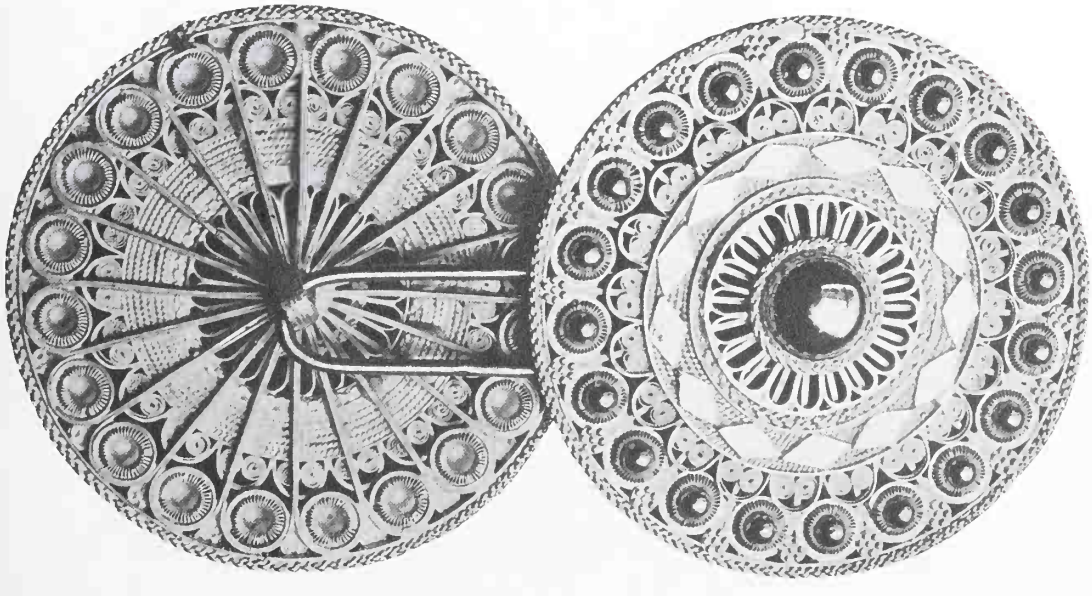


VARIOUS LOCKS FOR CORAL NECK-CHAINS

SILVER WATCH-CHAIN WITH KEYS AND PENDERS



CIGAR-CASE, CORAL PURSE, AND MAN'S PURSE



BUCKLES FOR TROUSERS

EXACT SIZE

VARIOUS BUTTONS

nature which are wrought with equal ornateness and elaboration of workmanship. One of these is shown

EARRINGS

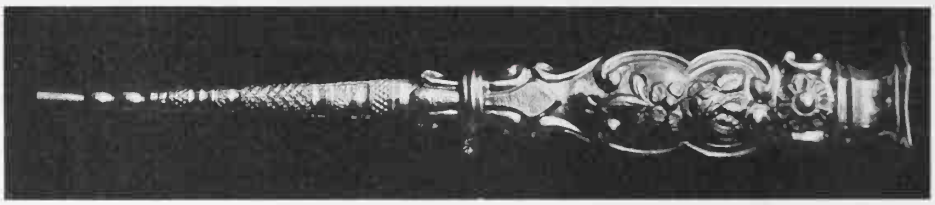
in the silver case for knitting-needles, an article which might with advantage occupy the attention of English metal-workers, as one would think that there ought to be a great demand for it.

The purses and cigar-case illustrated are also utilitarian in their purpose. The top purse—coral, with a silver spring—is a lady's, but the leather one, mounted in a similar style, though not so elaborately, is intended for the use of the sterner sex; as also, of course, is the cigar-case.

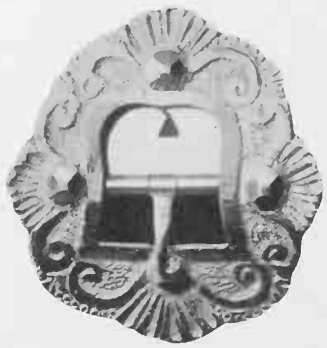
Other masculine adornments which vie in interest with the jewels of their feminine compatriots are the

LINKED BUTTONS

trouser buckles, and the well-known Zeeland button, which is worn all over Holland, and also in other countries, as a fancy article. It was originally designed to fix the men's neck-cloths to their shirts. These buttons are wrought in endless variety. A very quaint item is the silver watch-chain, of a type worn by peasants in various districts. Attached to it are a couple of watch-keys and a couple of penders, the flat ends of the latter affording room for the engraving of the name and the initials of the owner.



SILVER CASE FOR KNITTING-NEEDLES



METAL BUCKLE

[*Photographs Underwood and Underwood*]

BURLINGTON
PUBLIC
LIB.

FEEDING CHICKENS

BY P. W. TOMKINS, AFTER J. RUSSELL

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED MINIATURE (No. 181).

DEAR SIR,—I should be glad to hear whether any of your readers can identify the subject of the miniature, photo of which I send to you. It is signed with initials G. E., and experts have pronounced it to be the work of George Engelheart, period about 1780. The modelling of the head is superb, and quite in the artist's most characteristic vein.

Yours faithfully,
"PTOLEMY."

(181) UNIDENTIFIED MINIATURE

UNIDENTIFIED PORTRAIT (No. 182).

DEAR SIR,—I have in my possession (at Norwich) an old oil-painting, which I have enclosed a snapshot of—not a very good one of it either. Do you think there is any probability of finding out who or what it is? It is in a good state of preservation, except a small hole in the canvas, visible on the enclosed. I might say that the eyes and lips are beautifully done, and the bloom of youth is—to me—quite natural; the hair is dark. The style of coat and neckwear is plainly visible on the canvas.

Yours truly, "ENQUIRER."

(182) UNIDENTIFIED PORTRAIT

UNIDENTIFIED SILHOUETTE (AUGUST, 1914).

DEAR SIR,—In consequence of the request in THE CONNOISSEUR of August, 1914 (Notes, page 259), I have the honour to inform you that I inherited from an old lady-friend *silhouettes* of the same period, in the same style, and just the same subjects, so more than probably cut out by the very same artist. I found them in a copy-book in which she herself had written down in Dutch: "Enclosed cuttings were made in 1844 by Wilhelm Müller at Dusseldorf, with a pair of quite ordinary scissors, just while he was talking." In the *History of Silhouettes*, by E. Nevill Jackson, Müller is, at page 105, announced as Müller Wilhelm(ina).

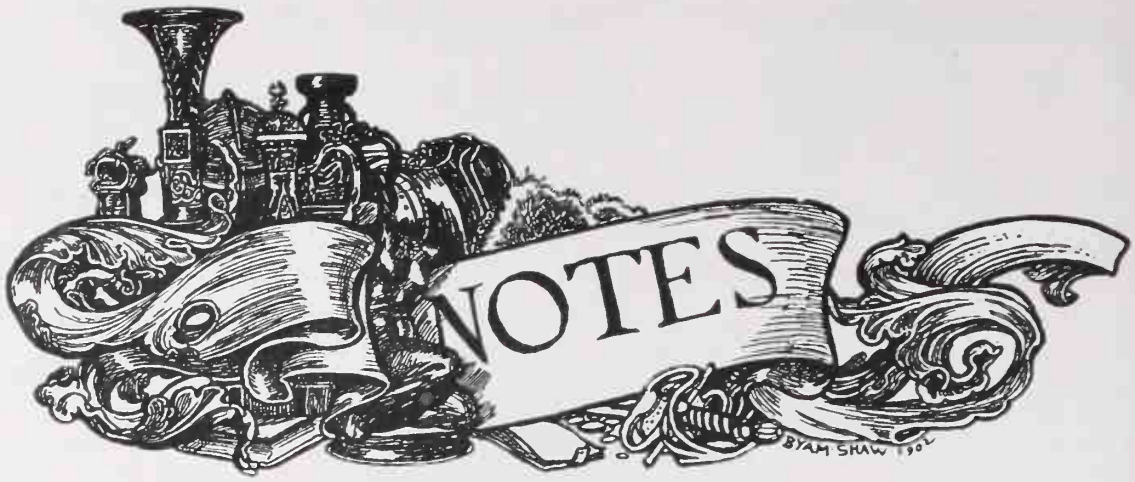
Yours sincerely,
J. F. M. STERCK
(Haarlem).

HANDWRITTEN PORTRAITS (APRIL, 1915).

The editor of *The Freemason* has forwarded the following letter, sent in answer to a review of the above note which appeared in our issue for April:—

"*To the Editor of 'The Freemason.'*

"The article on 'Handwritten Portraits' in your issue of 17th April, 1915, is full of interest. Thirty years ago I had a copy of the portrait of the Duke of Sussex in caligraphy to which reference is made, and it now hangs on the walls of the anteroom to the Leicester Freemasons' Hall. There is also in the Leicester Masonic Hall Library a printed copy of the duke's biographical sketch, which is a key to the portrait: it was written by the engraver, L. Glück Rosenthal, and printed at Brighton in 1846.—J. T. T."



THE fine specimen of an Etruscan vase which we reproduce belongs to the Marquess of Northampton, having been brought from Italy by Spencer, the second Marquess (1790-1851). The subject with which the vase is decorated represents a foot-race, the winner being just about to pass the post. About the sixth century B.C. numbers of Greek vases appear to have been imported into Etruria, some of which were imitated by the Etruscans, but others were more probably made by Greek settlers. The native productions were generally marked by a quaint archaic touch which is quite lacking in Greek pottery of the best periods. The shapes, too, are frequently clumsy, although the piece under mention can scarcely be included in this category.

A Fine Etruscan Vase

A FINE ETRUSCAN VASE

Lowestoft Teapot

I AM sending you a photo of a typical soft-paste Lowestoft teapot (Redgreave pattern, red, blue, and gold decoration) which was lately given me by my mother, Mrs. George Ives, the Manor House, Wickmere, Norfolk. My mother, who has been a collector all her life, is now nearly ninety years of age. She received it from her uncle, Major Marsh, who fought under the Duke of Wellington in the Peninsula. He received it from the Rev. Mr. Marsh, rector of many livings in Norfolk. From his old pocket-books it was interesting to learn that he paid Mr. Nelson—Lord Nelson's father—£52 per annum for preaching for him. The Rev. Mr. Marsh also had a Lowestoft tea service made for himself with his monogram on it. A few pieces are still in existence.—PHIL. IVES (Toronto, Canada).

Old English Cut-Glass

OUR decorative arts made a great advance on the accession of William and Mary, who brought with them some famous refugee French artists—glass-making among the rest. It did not, however, reach its zenith till well on in the second half of the eighteenth century. Hitherto the art side of glass manufacture had been practically confined to drinking vessels. A new ingredient (lead) being added to its *magma*, wonderfully improved both its colour and refraction, surpassing in these qualities the glass of Bohemia and Venice, and enabling far more ambitious articles—dishes,

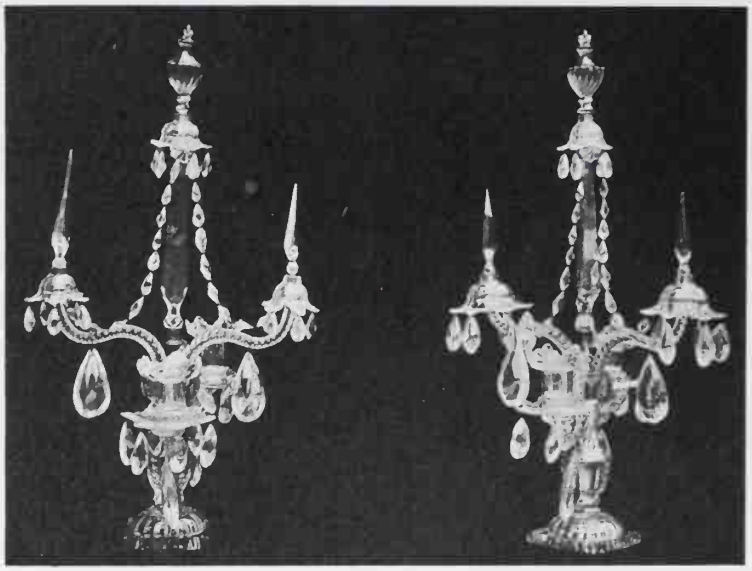
bowls, covered jars, lustres, and candelabra—to be successfully produced. The enhanced refraction was taken the fullest advantage of by our manufacturers, then becoming enterprising, who devised a form of decoration which displayed this quality of the new glass to perfection. A process of casting the glass in moulds was invented, instead of blowing it as hitherto, which permitted classic forms of bowls, vases, etc., to be produced with precision and solidity. On these intersecting lines were deeply cut diagonally, and the surfaces worked up into series of pointed prisms, since known as "diamond cut," each refracting light like groups of well-ordered crystals. This decoration yielded the maximum richness of effect, and for a time almost superseded every other. The larger bowls and covered jars of classical outline were mounted on square-cut plinths. To produce them the manufacturers of the day had to introduce machinery and power to drive the wheels which cut far more deeply into the glass than before, but the demand amply compensated for this. Old specimens are much sought after, especially as the peculiar quality and tone of the genuine article cannot even now be exactly reproduced.

LOWESTOFT TEAPOT

The superb pair illustrated are of very unusual size, 17½ inches high. They are in the well-known collection of the Dowager Duchess of Wellington, and are probably unique. Perhaps more dainty in design are the glass candelabra or lustres from the same collection, probably based more or less on the earlier French and Italian rock-crystal originals. An apparently facsimile

CUT-GLASS CARVED JARS OF CLASSICAL OUTLINE

pair to one of these is shown in a recently published book on an Isaac Ware chimney-piece, date about 1750, a date possibly assigned to the lustres. A second pair, in which the branches spring from richly cut flask-shaped vases, are of uncommon design. It is to be regretted that no museum possesses a collection of the fine English cut-glass of the second half of the eighteenth century.—J. STARKIE GARDNER.



CUT-GLASS CANDELABRA

An Ivory Powder-Flask

THE two pictures given of the original in my collection are taken from an exquisite specimen of a sixteenth-century primer, or powder-flask, an article very essential to the equipment of a sportsman or soldier of the period; its use was for the charging the flash-pan and touch-hole of the gun or musket in the days of the flint and wheel-locks. This ivory flask is elaborately carved on back and front, while the edge has carvings in bold reliefrepresenting dogs and animals of the chase. It has lost the two small rings from the sides through which would pass the cord forming the sling worn over the shoulder of the sportsman; it is otherwise quite perfect, even to the stopple. On the obverse is a portrait, in profile, of Franciscus II., with the name on a scroll above. The arms of France on a shield occupy the reverse of the flask. An additional interest attaches to the article from the fact that Francis, as Dauphin of France in 1558, became the first husband of our Mary Stuart, Queen of Scots. From the beauty of the carving and the portrait, it is more than probable that the primer was once the property of Francis himself.—W. B. REDFERN.

CUT-GLASS CANDELABRA

"The Battle of the Nations"

IT will at once occur to the reader that this, *mutatis mutandis*, is the kind of *Vezes Bill* or *Extra* which we should like to find posted all over London in the year of grace 1915. At any rate, we could scarcely hope for anything more decisive.

The Leipzig campaign (Oct. 16th to 18th, 1813), perhaps the most sanguinary in the Napoleonic wars, marks the end of the "First Empire," to which the "Hundred Days," terminated by Waterloo, forms a supplementary and, as it were, accidental episode. A feature of present interest is the defection of the Prussian contingent (from the "Grand Army" of 1812), the beginning of that organisation of Russo-Prussian militarism which so largely influenced the result. Even after Leipzig there was a pause in the operations (partly in fear of pushing Napoleon to extremes) when Blucher and the "young German" party spurred on the Allies to the action which ended in the successful advance on Paris (March 31st, 1814).

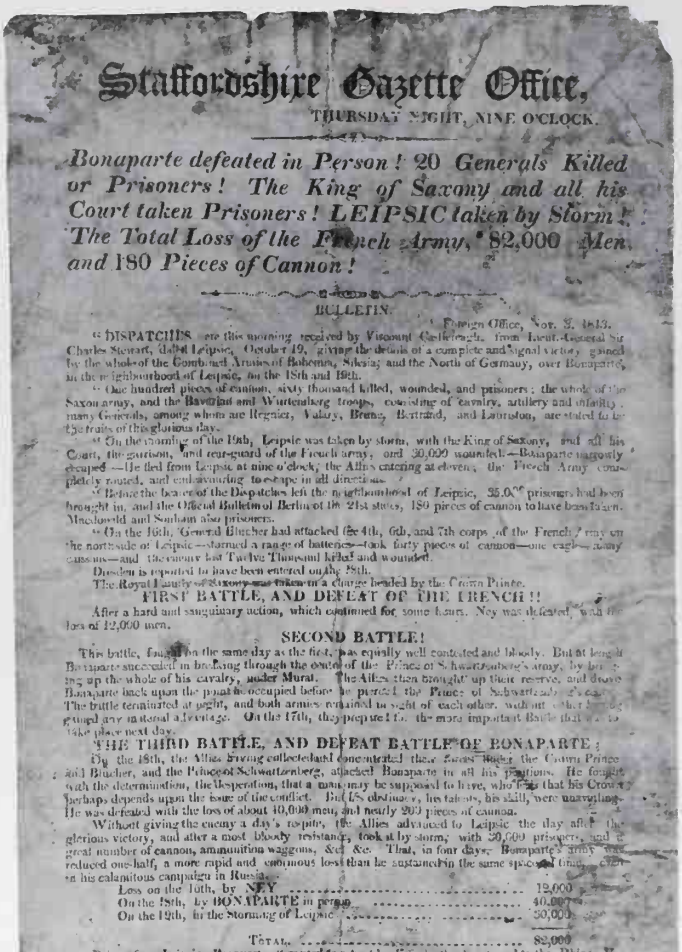
IVORY POWDER-FLASK OBVERSE AND REVERSE

Two Famous Mansions

Of all the memories which haunt Hardwick Hall, that of Elizabeth, Countess of Shrewsbury, may well be the most poignant. Before her marriage with Sir William Cavendish, this lady had been Mrs. Barley, *née* Hardwick, daughter of John Hardwick, whose family lived in an older edifice close beside the present building. On her espousals, however, the estate was granted as a portion of her dower, and eventually passed to her second son, Sir William Cavendish, K.B., who was created Earl of Devonshire in 1618. The Countess, who possessed an extraordinary taste for building, and has left her sign-manual on many portions of Hardwick in the form of her initials E. S. surmounted by a coronet, was the subject of a curious tradition which has been preserved by Walpole. According to him, this lady was warned by a soothsayer that "her death should not happen while she continued building; and accordingly she employed a great deal of wealth in that way, yet died in a hard frost, when the workmen could not labor."

Not the least item of historical interest attaching to Hardwick lies in the fact that Mary Queen of Scots spent some of her captivity in its spacious halls. The size and altitude of the interior do not come as so much of a surprise after one has reflected on the glories of Chatsworth and Oldcotes, both of which are due to the same "Bess of Hardwick." Walpole, with the aspirations of Strawberry Hill Gothic clinging about him, scarcely hit the mark in his *Anecdotes of Painting* when he said: "Space and vastness seemed to have made their whole ideas of grandeur. The palaces of the memorable Countess of Shrewsbury are exactly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would have been lost in chambers of such height; tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted ceilings, graceful mouldings of windows, and painted glass, the ornaments of the preceding age, were fallen into disuse. Immense lights composed of bad glass, in diamond panes, cast an air of poverty over their most costly apartments. That at Hardwick, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots, is a curious picture of that age and style. Nothing can exceed the expense in the bed of state, in the hangings in the same chamber, and of the

coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colors, lace fringes, and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths cast over the tables are embroidered, and embossed with gold on velvet and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimneys are wide enough for a hall or kitchen, and over the arras are frieze of many feet deep, with miserable relievos in stucco representing hunting. Here, and in all the great mansions of that age, is a gallery remarkable only for its extent." So thought Walpole; but then his mind was too full of the architectural futilities of his own age to appreciate the more virile qualities of the Elizabethan style. The gallery to which he refers is 195 feet in length.



Staffordshire Gazette Office,

THURSDAY NIGHT, NINE O'CLOCK.

Bonaparte defeated in Person! 20 Generals Killed or Prisoners! The King of Saxony and all his Court taken Prisoners! LEIPSIC taken by Storm! The Total Loss of the French Army, 82,000 Men, and 180 Pieces of Cannon!

BULLETIN.

Foreign Office, Nov. 3, 1813.

DISPATCHES are this morning received by Viscount Castlereagh, from Lieut.-General Sir Charles Stewart, dated Leipsic, October 19, giving the details of a complete and signal victory gained by the whole of the Combined Armies of Bohemia, Silesia, and the North of Germany, over Bonaparte, in the neighbourhood of Leipsic, on the 18th and 19th.

One hundred pieces of cannon, sixty thousand killed, wounded, and prisoners; the whole of the Saxon army, and the Bavarian and Wurtemberg troops, consisting of cavalry, artillery and infantry; many Generals, among whom are Regnier, Valary, Brune, Bertrand, and Lauriston, are stated to be the trophies of this glorious day.

On the morning of the 19th, Leipsic was taken by storm, with the King of Saxony, and all his Court, the garrison, and rear-guard of the French army, and 30,000 wounded.—Bonaparte narrowly escaped.—He fled from Leipsic at nine o'clock; the Allies entering at eleven; the French Army completely routed, and endeavouring to escape in all directions.

Before the bearer of the Dispatches left the neighbourhood of Leipsic, 35,000 prisoners had been brought in, and the Official Bulletin of Berlin of the 21st states, 180 pieces of cannon to have been taken. Macdonald and Poniatowski also prisoners.

On the 16th, General Blucher had attacked the 4th, 6th, and 7th corps of the French army on the north side of Leipsic—stormed a range of batteries—took forty pieces of cannon—one eagle—many caissons—and the enemy lost Twelve Thousand killed and wounded.

Dresden is reported to have been entered on the 18th.

The Royal Family of Saxony are taken in a charge headed by the Crown Prince.

FIRST BATTLE, AND DEFEAT OF THE FRENCH!!

After a hard and sanguinary action, which continued for some hours, Ney was defeated, with the loss of 12,000 men.

SECOND BATTLE!

This battle, fought on the same day as the first, was equally well contested and bloody. But at length Bonaparte succeeded in breaking through the centre of the Prince of Schwartzenberg's army, by bringing up the whole of his cavalry, under Murat. The Allies then brought up their reserve, and drove Bonaparte back upon the post he occupied before he pierced the Prince of Schwartzenberg's centre. The battle terminated at night, and both armies remained in sight of each other, without either having gained any material advantage. On the 17th, they prepared for the more important Battle that was to take place next day.

THE THIRD BATTLE, AND DEFEAT BATTLE OF BONAPARTE:

On the 18th, the Allies having collected and concentrated their forces, Regent, the Crown Prince and Blucher, and the Prince of Schwartzenberg, attacked Bonaparte in all his positions. He fought with the determination, the desperation, that a man may be supposed to have, who feels that his Crown perhaps depends upon the issue of the conflict. But the obstinacy, his talents, his skill, were unavailing. He was defeated with the loss of about 40,000 men, and nearly 200 pieces of cannon.

Without giving the enemy a day's respite, the Allies advanced to Leipsic the day after the glorious victory, and after a most bloody resistance, took it by storm, with 30,000 prisoners, and a great number of cannon, ammunition waggons, &c. &c. That, in four days, Bonaparte's army was reduced one-half, a more rapid and enormous loss than he sustained in the same space of time, even in his calamitous campaign in Russia.

Loss on the 16th, by NEY	12,000
On the 18th, by BONAPARTE in person	40,000
On the 19th, in the Storming of Leipsic	30,000
TOTAL	82,000

Driven from Leipsic, Bonaparte attempted to retreat by Erfurt, the direct road to the Rhine. He failed—the road was already occupied by his conquerors. He never got to Erfurt—was cut off. He fled with the wreck and remnant of his Army, took the road towards Brunswick, thus removing further from his resources and his reinforcements. The Allies were in pursuit of him, and he is destined, we trust, to experience fresh disasters and defeat. May we now retort upon him his own words, and say, "Surely the finger of Providence is here."

Of the Officers that fell on either side we have no detailed account. Macdonald, Soultam, and Poniatowski, were made prisoners. Regnier, Lauriston, Bertrand, Valary, and Brune, killed. The King of Saxony has been rescued from the Tyrant's yoke, with all his Court.

All the Saxons and Bavarians, and Wurtemburg troops came over to the Allies. Bonaparte narrowly escaped, he fled from Leipsic two hours only before the Allies entered it.

The Park and Tower guns were fired at eleven o'clock. The bells are Ringing, and Illuminations, &c. &c. &c. are going on.

NEWS-BILL ANNOUNCING THE DEFEAT OF BONAPARTE AT THE BATTLE OF LEIPZIG

Eridge Castle, Sussex, the contents of which have already been dealt with in THE CONNOISSEUR, stands on the site of an ancient manor, which was brought into the family of the present owner by the marriage of Sir Edward Nevill (*d.* 1476) with the Lady Elizabeth Beauchamp, only child of Richard, Earl of Worcester and Lord Bergavenny. In 1573 Queen Elizabeth stayed for six days at the house, and during that period gave an audience to the French ambassador. Whilst visiting Eridge in 1606, Dudley, Lord North, accidentally discovered the properties of the now famous waters of Tunbridge Wells. Ultimately the condition of the old mansion became so dilapidated that it was demolished, and the present "castle" built on its site during the latter part of the eighteenth century. A portion of the old structure, however, was included in the new edifice. The "castle" itself is rather a nondescript erection, but typical of the returning taste for the Gothic styles—a revival which was as yet undeveloped, and in a state of architectural infancy.—LATHAM BURTON.

Our Plates

The Alpine Traveller, mezzotinted by James Ward from the picture by James Northcote, R.A., is a somewhat rare print which is not often found in colour. It was published by John Jeffryes in 1804 from a picture painted by Northcote in 1801, and exhibited at the Royal Academy in the following year under the title of *Portrait of a Lady Passing the Alps*. The lady was Miss St. Clair, an actress. *Feeding Chickens*, by P. W. Tomkins, after J. Russell, is a delicate example of the "polite" rural subjects which were thought so highly of by contemporary connoisseurs. That their selection has not been over-ridden by modern choice is an eloquent compliment to the charm of the eighteenth-century engravers, through the medium of whose work so many fine pictures of the English school have been preserved to posterity.

With the exception of Wildman's *Portrait of J. M. W. Turner, R.A.*, which is dealt with in a special note, and the splendid specimen of an Italian seventeenth-century altar-cloth, with its delicate colouring, the remainder of our plates are selected from the famous

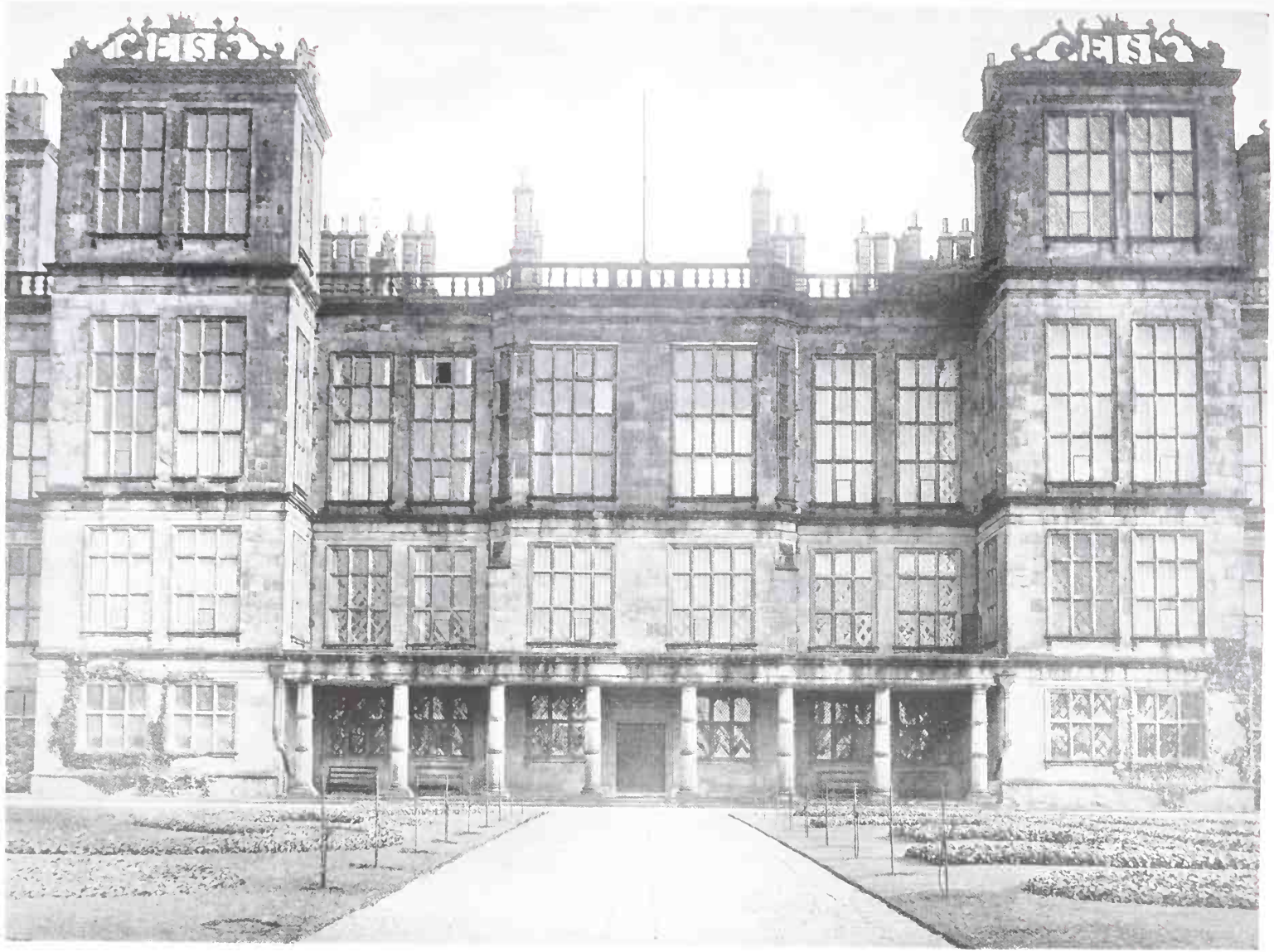
ERIDGE, THE SEAT OF THE MOST HON. THE MARQUESS OF ABERGAVENNY [PHOTO LEONARD WILLOUGHBY

Althorp collection, which is owned by the Earl Spencer. The very interesting portrait of *Mary Queen of Scots*, by Janet, is dealt with in Mr. Blaikie Murdoch's article on "Early Stuart Portraits" in the present issue. The portrait of *David Garrick*, by John Zoffany, R.A., represents the great actor gazing at a medallion bearing Shakespeare's head or it, and shows the artist in a very good aspect of his work. The handling is free and the likeness a good one, whilst the nature of the portrait precludes any little inaccuracies of perspective which were not altogether foreign to Zoffany's brush.

A newly-discovered Portrait of J. M. W. Turner, R.A.

THE most interesting of our plates this month is perhaps the reproduction of the newly-discovered oil portrait of J. M. W. Turner, R.A., by Edmund Wildman, junior. The circumstances under which the portrait was painted are not known, and the picture has not been mentioned by any of the biographers of the artist. It was bought recently by a private collector on its merits as a picture and submitted to Mr. Algernon Graves, F.S.A., the well-known expert, for identification. He at once recognised it as a portrait of Turner. The picture had on the back a partially covered label on the lower part of which was inscribed, in contemporary handwriting, "Painted by Edmund Wildman, junior, 1837." On the upper part of this label being uncovered, corroboration of Mr. Graves's identification was found, the remainder of the inscription giving the name of the sitter as J. M. W. Turner, R.A. It is interesting to recall, apropos of Mr. Graves's identification, that he is among the few survivors of those who came into actual contact with the great painter. Turner was accustomed to visit Mr. Henry Graves, the father of Mr. Algernon Graves, and many times dandled the latter, when a baby, on his knee, a fact which shows that the artist was by no means the misanthrope he had the reputation of being. The only portrait for which Turner is known to have given a sitting is the pencil drawing of him, as a young man, by G. Dance, now in the possession of the Royal Academy. Many sketches were taken of him surreptitiously, but he disliked this practice and did his best to hinder his would-be portraitists. As most of the likenesses of him drawn in this way are decidedly unflattering and frequently verge on caricature, his distaste for them can be well understood.

The strong characterisation of Wildman's portrait and the well-studied rendering of the physiognomy of the sitter afford practically indisputable evidence that the picture was painted from life. Where and under what circumstances it was painted must at present be left to conjecture. There were two artists of the name of Wildman, who, from the circumstance that one appended junior to his name, were probably father and son. The elder of the two was John R. Wildman, who contributed domestic scenes and portraits to various London exhibitions between the years 1823 and 1839. Nothing is apparently known about him except what can be gleaned from the catalogues containing the record of his exhibited works. He contributed an oil picture of a namesake—C. H. Turner, Esq.—of the great landscape painter to the Royal Academy of 1838, but as Turner was not on terms of intimacy with his relatives, and none of the latter appear to have possessed the initials "C. H.," the coincidence of surnames is probably only fortuitous. A feasible conjecture is that as the Wildmans in 1823 were living at Poplar (and had probably been living there for some time), not far from Blackwall Pier, from where one of the most striking views of the Thames is to be obtained, Turner may have come in touch with them during some of his sketching expeditions. He often showed a disposition to assist young artists, and may have sat to Wildman to give him a helping hand, and then repenting, have suppressed the portrait. Turner's interest in Wildman is the more likely, as he was obviously a painter of great promise. The portrait is a fluent and direct piece of work, very good in its colour, and more especially in its flesh-tones. The likeness of Turner has been set down without flattery and without any element of caricature. He has generally been described by his contemporaries as an ugly man, but the ugliness lay more in his short, stout figure than his face. The latter, if not handsome, was marked by strength and intelligence. The high forehead, large aquiline nose and firm, set mouth could never have belonged to a nonentity. Perhaps the sketch by Sir John Gilbert most resembles the Wildman portrait, but the same salient points in the painter's strongly marked features are suggested in every likeness that has been made by him, though generally they are emphasised to the verge of caricature. The Wildman picture is the only important oil portrait of Turner that we possess, and the only one, with the exception of the drawing by Dance, for which he can be said to have given sittings. It thus possesses an unique interest, and it is to be hoped that efforts may be made to secure it for the nation. That an artist like Wildman, who could paint a work of such sterling merit, should have been entirely forgotten, need astonish no one who remembers how the memories of many greater painters have only been rescued from oblivion by painstaking investigations on the part of the modern student.



HARDWICK HALL, A SEAT OF HIS GRACE THE DUKE OF DEVONSHIRE [PHOTO LEONARD WILLOUGHBY

BURLINGAME
PUBLIC
LIB.

FOUNTAIN AT CURRAGHMORE, THE SEAT OF THE MOST HON. THE MARQUESS OF WATERFORD [PHOTO LEONARD WILLOUGHBY

THE RED CROSS SALE AT CHRISTIE'S

THE excitement of the season in the sale-room has been undoubtedly the remarkable accumulation of antiquities and *objets d'art* which were gathered together by public spirit and private self-negation to be dispersed at Messrs. Christie, Manson & Woods for the benefit of the British Red Cross Society and the Order of the Hospital of St. John of Jerusalem in England. The twelve days' auction opened on Monday, April 12th, with the auspicious amount of 200 guineas given for a beautiful Spode writing set (1166 pattern) of six pieces, painted with flowers in colours on a dark blue ground, richly gilt with scale pattern, which had been presented by Lady Wernher. A correspondent writing to us in connection with the Red Cross sale says, "The fact that old Spode was thought worthy by Messrs. Christie to lead off this important sale speaks for itself, and shows how the value of this factory's beautiful work, little known until quite lately, has advanced in the last few years." The second lot, presented by Mr. T. Cannon, a Spode tea service, decorated with lotus in colours and gold in the Chinese taste, and Hō-Hō birds in blue round the border, consisting of thirty-three pieces, fetched 35 gns. An old Worcester cream-jug and cover, painted with exotic birds in oval panels, with gilt borders on mottled dark blue ground, presented by the Hon. Mrs. A. Acland, went for 40 gns., whilst an old Worcester sugar-basin and cover, painted with exotic birds in scroll panels with gilt borders on a dark blue scale-pattern background, from the same donor, was knocked down at 39 gns. Turning to Chelsea ware, a porcelain scent-bottle, made in the form of a monkey carrying its young in a pannier, the gift of Mr. A. Weil, fetched 40 gns. A Chelsea figure of "Justice" on a red, green, and gold scroll plinth, 13½ in. high, was sold for 50 gns., the highest bid being made by Mrs. Coutts-Michie, the donor. A pair of Derby-Chelsea figures on gilt scroll plinths, 10 in. high in all, entitled "The Sailor and his Lass," brought 33 gns. They were presented by Mrs. Clement Parsons. Amongst the continental porcelain, the new Baron de Rothschild's Sèvres écuelle, with cover and stand, painted with rosebuds in circular medallions and knots of blue riband in gold borders, fetched 150 gns.; whilst 350 gns. was given for Sir George Donaldson's set of three Sèvres hard-paste porcelain vases, two of them with covers, decorated with a gros-bleu ground richly gilt with branches of oak foliage and bulrushes, and each vase finely painted with military scenes and trophies in two oval medallions, the handles modelled as foliage issuing into formal strap-work, and the gilding by Henri Prevost, 17¾ in. and 18 in. high.

Porcelain

On the fourth day of the sale, which occurred on April 15th, the Oriental porcelain came under auction. Mr. P. L. Agnew's pair of Nankin oviform jars and covers, painted with flower sprays in blue lambrequin borders with scrolls reserved in white, 8½ in. high, were knocked down at 50 gns.; Mr. A. Wertheimer's pair of Chinese famille-rose figures of deities, with richly enamelled robes, Kien-lung period, mounted on ormolu plinths of Louis XV. design, 11 in. high, 47 gns.; Mr. G. Eumorfopoulos's Chinese stoneware fish-bowl, creamy glaze, decorated in relievo with hunting scenes, 15 in. high, 20¼ in. diameter, probably Sung dynasty, 36 gns. This piece was exhibited at the Victoria and Albert Museum in 1911-12, and at Manchester in 1913.

On April 21st a further selection of porcelain was put up, when Mr. John Walter's Berlin tea and coffee service, painted with landscapes, etc., brought 100 gns.

THE large collection of drawings and paintings which were dispersed on the fifth day of the Red Cross sale, April 16th, was remarkably interesting on account of showing the appeal of art to the public in war-time. The first of a series of works by the late James Orrock, *On the Nith*, 1899, in oils, 31¼ in. by 49½ in., presented by Sir W. H. Lever, fetched 75 gns. The same donor's *Hilly Landscape*, 6¾ in. by 9 in., by J. M. W. Turner, realised 50 gns.; Capt. H. L. Butler's *View in Rouen*, 5¾ in. by 4 in., by Birket Foster, 80 gns.; and Mr. O. Gutekunst's Turner, *Sunset on the Sea*, 7½ in. by 10½ in., 85 gns. The last-mentioned lot was succeeded by the first of the "empty frames," when Mr. Muirhead Bone had promised to execute a pencil drawing, 10½ in. by 8 in., of any architectural subject in London to the order of the highest bidder, who gave 71 gns. Some excitement was caused when the two "frames" to be filled with charcoal

Drawings and Paintings

portraits by Mr. J. S. Sargent were put up. The first, the sight measurement being 24 in. by 19 in., fell to Mr. Charles for 500 gns., whilst the second, of the same dimensions, was secured by Mr. Wythes for 650 gns. Mr. Charles Sims's *Figure Piece*, 28¾ in. by 21 in., was knocked down at 70 gns. ; a 21 in. by 29 in. drawing by Sir John Millais, representing an *Attack on Kenilworth Castle*, which had been presented by the artist to the donor, Major-General A. R. Lempriere, for having posed as the model in *The Huguenot*, 22 gns. ; a red chalk of a *Female Head*, 15¾ in. by 11¾ in., presented by the executors of the artist, the late Sir E. Burne-Jones, 22 gns. ; Mr. W. Lockett Agnew's *Ostend Canal, Bruges*, 20¼ in. by 31¼ in., by J. B. Crome, 50 gns. ; and *A Forest Glade*, 29 in. by 21½ in., by P. Wilson Steer, 75 gns. Another "empty frame," this time to be filled by P. A. de László, fell to Sir F. Trippel for 750 gns., the sight measurement being 35 in. by 27 in., whilst the same artist's *Portrait of Madame Marthe Lettelier*, 1914, realised 160 gns. Three portraits "yet to be" followed at short intervals. That presented by Mr. Gerald Festus Kelly brought 150 gns. (sight measurement 32½ in. by 26 in.) ; that by Mr. A. E. John, 210 gns. (sight measurement 23¾ in. by 19½ in.) ; that by Mr. William Orpen, 460 gns. (sight measurement 42 in. by 32½ in., *Mrs. Fleming*) ; that by Mrs. S. E. Waller, 100 gns. (sight measurement 28 in. by 23 in., *Lady Levinge*) ; and that by Sir James Guthrie, 420 gns. (sight measurement 29 in. by 23 in.). *In the Orchard*, 1914, by E. A. Hornel, 29½ in. by 24½ in., sold for 60 gns. ; Miss Stimpson's *Cavalier of the Time of Louis XIII.*, by Meissonier, on a panel, 7¼ in. by 3¾ in., from the artist's sale, 100 gns. ; *The Invaders*, 27 in. by 35½ in., by Tom Mostyn, 50 gns. ; *Glencoe*, 18 in. by 22¼ in., by D. Y. Cameron, 130 gns. ; *The Monastery from St. Bernardino's Cell, Assisi*, by Sir W. B. Richmond, on a panel, 27¼ in. by 15¼ in., 26 gns. ; and Sir Luke Fildes's *Marietta*, 1915, 25 in. by 19 in., 105 gns. Mrs. Barlow made the highest bid of 240 gns. for the Hon. John Collier's blank canvas of 45 in. by 43 in. (sight measurement), whilst 400 gns. was paid for that by John Lavery, 33 in. by 26½ in., under the same measurement. Some subject and other pictures followed close on Mrs. Barlow's acquisition. A 14½ in. by 29 in. painting of *Destroyer versus Submarine*, by W. L. Wyllie, fetched £50 ; Mr. S. Wilson's gift of *Coming Events*, by G. A. Storey, 23½ in. by 19¾ in., which was exhibited at the Royal Academy in 1895, 65 gns., and the same donor's *La Boucherie*, 22½ in. by 31¼ in., by H. Le Sidanier, 58 gns. ; Sir W. H. Houldsworth's *In a Cottage Garden, or the Sawing-Horse*, 45 in. by 34½ in., by H. H. La Thangue, exhibited at the Royal Academy in 1896, 110 gns. ; and *Le Mort de Napoleon*, by R. Steuben, which was presented by Millicent, Duchess of Sutherland, 55 gns. This picture, which measures 30½ in. by 38½ in., was in the collection of the Princess Murat, who bequeathed it to Lady Murat. A framed key, together with a small framed print by Lerouge, were sold with the painting. For 50 gns. Philip Connard's prospective portrait, sight measurement 24 in. by 20 in., went to Mrs. Shoebacher, and Mr. Warner gained that by H. G. Riviere, sight measurement 25 in. by 21 in., for 130 gns. Mr. Joicey secured for 20 gns. W. Cunningham Hector's "empty frame" of 29½ in. by 24½ in. sight measurement, whilst Sir Guy Francis Laking paid 105 gns. for one of 25½ in. by 21½ in. sight measurement, to be executed by N. Cambier. Mr. A. S. Cope had presented his painting (22½ in. by 19 in.) of *Miranda*, 1915, which was knocked down at 50 gns. ; Mr. George J. Coates's 29½ in. by 19¼ in. subject of *A Spanish Dancer*, 130 gns. ; and J. Pettie's *The Ransom*, 210 gns. This picture, which was presented by Mr. Arthur C. Armitage, and measured 42 in. by 59 in., was exhibited at the Royal Academy exhibition in 1883. The last lot on the day's programme was *Poissons d'Avril*, a three-leaf screen, 70 in. high by 75 in. wide, decorated in the Japanese taste, on a gold ground, by Miss Maud Earl, the donor. The highest bid made for it was 85 gns.

Amongst the modern drawings on April 19th a pastel, 20¾ in. by 19½ in., *Jeunesse*, by Mdlle. Lorenzetto, the donor, brought 66 gns., and Bernard Partridge's original Punch cartoon of *The Excursionist*, 26 gns. A portrait head of H.R.H. the Prince of Wales, February 18th, 1904, by the late E. A. Abbey, R.A., fetched 42 gns. This work, which is executed in pastel on toned paper, and measures 14 in. by 10½ in., was a study for the artist's *Coronation of King Edward VII.*, and has been autographed by the Prince.

On the seventh day of the sale some miniatures were put to auction, and one of *The Hon. Mrs. Hervey*, by John Smart, 1767, signed with initials and dated, set in a gold ring, in shagreen case, fetched 100 gns. On April 23rd, the tenth day of sale, a further instalment of pictures and drawings came under notice. A Punch cartoon, *For the Wounded*, by F. H. Townsend, 1915, presented by Mr. Philip L. Agnew, was eventually knocked down for 320 gns. to the Hon. A. Stanley, who said that he had bought it on behalf of the Red Cross Society and the Order of St. John of Jerusalem in England, who wished to present it to the firm of Christie as some token of recognition for the work they were doing. The gift was accepted in appropriate terms. Later in the day the Rt. Hon. Laurence Hardy's *Holy Family, with St. John in a Landscape*, by Titian, 21½ in. by 28½ in., from Lord Petre's collection, realised 220 gns.

We now understand that Mr. A. E. John's "empty frame," to the sale of which mention has already been made above, is to enclose a portrait of the Chancellor of the Exchequer. On the last day of the sale it was announced that Mr. J. S. Sargent had given out his intention of further benefiting the object of the sale by painting a portrait in oils for the sum of £10,000, which offer was provisionally accepted by the late Sir Hugh Lane.

Engravings and Etchings

THE result of the sixth day's sale, on April 19th, can hardly be described as productive of any exciting results. Amongst the modern etchings, *The Portals of Rheims Cathedral*, by Axel Haig, presented by Mr. J. P. Blake, was knocked down at 40 gns., and of the modern engravings, *La Surbrise*, by S. Cousins, after C. M. Dubuffe.

a proof before any letters, brought 50 gns. It was the gift of Mr. E. J. Wythes. Mr. A. L. Payne's contribution of *Miss Macdonald*, by S. Cousins, after Sir T. Lawrence, a proof before letters, made 55 gns. Three of the old engravings realised sums worthy of mention. They were *Mrs. Cosway*, by V. Green, after Maria Cosway, a first state (Sir G. W. Agnew, donor), which realised 65 gns.; Mr. C. Morland Agnew's *Mrs. Carnac*, by J. R. Smith, after Sir J. Reynolds, 40 gns.; and Miss Curtler's *Mrs. Duff*, by J. Agar, after R. Cosway, in colours, 42 gns.

Silver

APRIL 14TH, the third day of the Red Cross sale, opened with the collection of silver, which contained some specimens of remarkable historical interest. The gift of an anonymous donor was the pair of plain circular salt-cellars, on round moulded feet, engraved on the rims, "Aldn. James Burleigh, to the Corporation of Cambridge, June, 1764" (weight, 7 oz. 18 dwt.), which realised 25 gns. The Misses Vallentin presented a Queen Anne plain tankard, 7½ in. high, with domed cover and scroll handle, by John Ruslen, 1709 (weight, 29 oz. 12 dwt.), which was knocked down at 40 gns. It should be noted that the silver was sold "all at." Other lots of importance were Mr. W. A. Brigg's George I. plain oblong tea-caddy, by Peter Archambo, *circa* 1722 (gross weight, 18 oz. 7 dwt.), engraved with the Byron arms, 52 gns.; Mr. Alfred James's three George I. plain octagonal casters, 7¼ in. and 5¾ in. high, 1723 (weight, 21 oz. 7 dwt.), 80 gns.; Sir Ernest Cassel's gift of three oblong tea-caddies, embossed with shields and scroll foliage, 1766 (weight, 25 oz. 6 dwt.), in silver-mounted shagreen case, which were re-purchased by him for 140 gns.; Messrs. Mallett's Charles II. plain porringer, with shaped sides and scroll handles, 3½ in. diam., 1684, maker's mark, P.M., with mullet and fleur-de-lys below (weight, 5 oz. 18 dwt.), 48 gns.; and Major F. B. Dalrymple's pair of old Irish silver-gilt dishes, by William Townsend, Dublin, *circa* 1730, mounted on fluted feet at a slightly later date (weight, 46 oz. 9 dwt.), 42 gns. The next lot but one had a singularly pathetic interest. The two Irish potato rings, by Richard Williams, Dublin, 1774 (weight, 10 oz. 8 dwt. and 8 oz. 10 dwt. respectively), which had belonged to the late Samuel Pepys Cockerell, of the Royal Flying Corps, and which had been given to the sale by his parents, were purchased by Lord Newland for 500 gns. each. A Queen Anne plain tankard, with flat cover, 8 in. high, by Richard Wilcocks, Exeter, 1704 (weight, 26 oz. 12 dwt.), fell for £63. It had been presented by Mr. Thomas Taylor. Mr. H. J. B. Clements's George I. plain shaving-dish, by Bowles Nash, 1722, and a spherical soap-box, by the same, engraved with the arms of the 1st Earl of Leitrim (weight, 33 oz. 15 dwt.), brought 72 gns.; Mrs. Millett's interesting Jacobean goblet, with V-shaped bowl, on short baluster stem, and circular spreading foot, the lip engraved, "James Ware, Vintener at the King's Armes in Catteaton Street, sav'd out of the Fire of London," 3½ in. high (weight, 5 oz. 2 dwt.), 62 gns.; Mr. Alfred de Rothschild's Elizabethan tiger-ware jug, mounted with silver-gilt neckband, cover and foot, the neckband engraved with scroll foliage in strap-work borders, the cover embossed and chased with masks and fruit, and with mermaid thumb-piece, the foot edged by a narrow band of stamped fluting, 1571, 7½ in. high, maker's mark, a bunch of grapes, 160 gns.; Miss Seymour Kerr's plain two-handled cup and cover, with gadrooned borders and scroll handles chased with foliage, by Thomas Whipham and Charles Wright, 1764, 16 in. high (weight, 92 oz. 16 dwt.), 180 gns. This piece is engraved with the arms of Admiral Frankland, to whom it was presented by Elizabeth Ffytche in 1771. A relic of the assassinated Spencer Perceval was presented by a grand-daughter, Mrs. Francis Holland. It consisted of a circular soup-tureen, cover and liner, partly fluted, and with gadrooned borders, the handles chased as serpents, 1807 (weight, 176 oz. 14 dwt.). The highest bid was 70 gns. The Lord d'Abernon's gift of a Turner-ware mug, decorated with Cupid and Psyche in relief, brown neck, mounted with silver lip and cover, which is inscribed, "This mug originally belonged to Lord Viscount Nelson, was presented to Capt. Mackellar by Sir Thos. Hardy, Bart.," fetched 30 gns. The foreign silver opened auspiciously with the sum of 135 gns. given for Mr. T. R. Ker's silver-gilt standing cup and cover, elaborately decorated, of German 16th-century work (weight, 14 oz. 17 dwt.); Lady Wernher's tazza, of German 17th-century origin, highly ornamented, the stem formed as a kneeling negro, 9 in. high, 8½ in. diam. (gross weight, 25 oz. 8 dwt.), brought 52 gns.; and H.M. Queen Alexandra's gift of a foreign wager cup, formed as a figure of a lady, supporting a cup above her head, 15 in. high (weight, 36 oz. 7 dwt.), was knocked down at 140 gns.

On the seventh day of the sale, April 20th, a further assortment of silver was sold "all at." An anonymous donor gave an oval bread-basket, pierced with panels of trellis-work and diapers divided by beaded bands, and with gadroon and shell borders, 1762 (weight, 32 oz. 10 dwt.), which fetched 56 gns.; and the Lord Redesdale's shell-shaped silver-gilt dish, repoussé and chased in the centre with the choice of Paris, and with honeysuckle ornament round the border, 18½ in. wide (weight, 62 oz. 10 dwt.), 25 gns. This piece, which is Italian work of the 17th century, came from the collection of the Earl of Ashburnham.

Jewellery

THE collection of jewellery was dispersed on April 13th, the second day of the sale, but did not realise such high prices as might have been anticipated. A necklace, of gold enamel, copied from the original in the London Museum, and made by the donor, Mr. Felix Joubert, brought £22; an amethyst bead necklace, with diamond barrel-shaped snap, presented by Mrs. Adolph Weil, £36; a brilliant flower brooch and pendant, presented by Miss Duffy, £30; a pair of single brilliant earrings, anonymous donor, £50; and a pearl necklace, consisting of two hundred and thirty-three pearls, with pearl and brilliant cluster snap, anonymous donor, £160. The Countess Bathurst's brilliant brooch, with a star and crescent in brilliants on green enamel centre, in order of collet brilliants in a setting of diamond foliage, fetched £40. It had been presented to the late Lady Glenesk by the Sultan Abdul

Hamid. Beyond the following lots there were but few sums of any importance realised. Of the three, Mr. Robert Campbell's pair of single brilliant earrings was sold for £56; Mrs. Robertson's brilliant Maltese cross pendant, or brooch, £115; and the same donor's brilliant rosette brooch, the centre set with hair surrounded by eight brilliants, £195. On April 20th a further instalment of jewellery came under the hammer, but the only piece of any real interest was that presented by Lady Jekyll, a gold thistle-shaped seal, set with an emerald engraved with the arms and cypher of Mary Queen of Scots, which was knocked down at 45 gns.

Harper's Galleries Sale

On May 4th, 5th, and 6th Messrs. Knight, Frank and Rutley dispersed the stock of Harper's Antique Galleries (Ashford, Kent) at their Hanover Square rooms. The stock consisted mainly of furniture, and the first lot to realise a sum of any importance was a walnut and ebonised cabinet, with boldly carved masks, festooned columns, acanthus leaf and fluted borders, the upper part fitted with numerous drawers, with Venetian glass panels engraved in classical and sporting subjects, with mirror backs, a cupboard in centre enclosing a shrine of inlaid ivory, with small side drawers, a cupboard with shelf below, 8 ft. high, 5 ft. 6 in. wide, which fetched £30. This elaborate piece was presented to Lord Napier and Ettrick when Ambassador at Berlin. A Georgian inlaid mahogany circular dining table, with gadroon border, on carved supports and underframe, 5 ft. diam., with eight extra parts, enlarging to 5 ft. 8 in. and 6 ft. 4 in. diam., brought £33 12s.; a set of 12 Chippendale mahogany dining-room chairs, £45; a Hepplewhite inlaid mahogany break-front bookcase, with trellis glazed doors, cupboards under, and panelled doors with festooned decoration, on fluted legs, scroll and vase ornamented cornice, 9 ft. 6 in. high, 8 ft. wide, £86 2s.; an Adam mahogany sideboard, with pedestals and knife urns, carved in rams' heads, husk festoons, classic vases, lion masks, etc., on lion-claw feet, the pedestals fitted with drawers, cupboard, and cellarette, 10 ft. 6 in. wide, from Gilling Castle, Yorks., £210; and a Chippendale gilt wall mirror, carved in scrolls, foliage, birds, shells, etc., 5 ft. 6 in. high, 3 ft. 6 in. wide, £52 10s. Later on, a Georgian mahogany bookcase, with trellis glazed doors, rounded ends, carved cornice, fluted columns, and six drawers below with brass drop handles, 8 ft. 6 in. wide, 8 ft. high, realised £30; whilst another, with break-front and panelled doors below the trellis glazed ones, dentil cornice, with swan-neck pediment, 9 ft. 4 in. high, 9 ft. wide, was knocked down for £31 10s.

An Edinburgh Art Sale

On April 30th and May 1st a collection of various properties and effects was dispersed at Mr. Dowell's rooms, 18, George Street, Edinburgh, when an antique crystal decanter, in morocco case, said to have belonged to Mary Queen of Scots, realised £29 8s., and a lock of Queen Mary's hair, £13. This was "part of a larger lock which was in the possession of Lord Belhaven and Stenton at Wishaw House. Lord Belhaven bequeathed the cabinet with the lock of hair to the late Queen Victoria, and this cabinet and the hair in it is in Windsor Castle corridor. The hair for sale has been in the possession of the present owner for fifty years." Amongst the furniture an old draught screen of six leaves, finely decorated in the Chinese taste, fetched £52 10s., and six old Queen Anne walnut chairs, with shaped backs and cabriole legs, carved with shell and floral scroll design, claw-and-ball feet, £72 9s. Amongst the china, a choice Worcester dessert service, with painted flower centres, gros-bleu and buff bands, decorated in gold, 36 pieces, brought £30; and a Leeds tea and coffee set, with finely painted flower panels of marine shells on cerise-coloured ground, gilt edges, 78 pieces, £25 4s. Not the least interesting part of the sale consisted in the collection of jewellery belonging to the estate of Lady Menzies. The highest bid was £221 11s., given for a magnificent diamond scroll leaf and spray necklace, with seven large colleted sprays pendant. Other prices were £81 for a magnificent cluster bracelet, of large sapphire and diamond alternate collet and trefoil border, with four brilliants on shoulders; £40 for an elegant diamond five-leaf flower brooch; and £38 for a gold snake necklace, with beautifully enamelled head mounted with diamonds, and particularly fine and large rose-cut sapphire.

The Shannon Sale

At a sale of decorative furniture, etc., from various properties, which was held by Messrs. Knight, Frank and Rutley at their rooms on April 16th, a Chippendale inlaid, carved, mahogany, shaped-front cabinet, 2 ft. 7 in. wide by 6 ft. high, the upper part fitted with a cupboard, enclosed by a pair of doors inlaid with mother-o'-pearl, and the centre fitted with small drawers and pigeon-holes, draw-out slide in centre and four drawers below, realised £84; and a Louis XVI. carved gilt frame settee, the seat and back in needlework, 6 ft. wide, fetched £18 18s. Both these pieces formed part of the Shannon heirlooms, and were sold by order of the executrix of the late Countess. The property of a nobleman were a Louis XVI. writing table, on fluted taper legs, with richly chased ormolu mounts, fitted with six drawers, 6 ft. 6 in. wide, which was knocked down for £441; an old French parqueterie commode of two long and three small drawers, on cabriole legs, with chased ormolu mounts and handles and marble top, 4 ft. 3 in. wide, signed P. Roussel, £378; an antique parqueterie commode of four drawers, with shaped front, ormolu mounts and handles, 4 ft. 3 in. wide, £100; and a Chippendale oblong-shape table, with cluster column stretcher and legs, 2 ft. 9 in. long, £75. At the same sale a William and Mary walnut-frame armchair, in needlework, brought the sum of £45; and a full-length *Portrait of a Lady*, with landscape background, 80 in. by 44 in., of the school of Reynolds, fetched £65 2s.

ITALIAN SEVENTEENTH CENTURY ALTAR CLOTH

BULLINGAME
PUBLIC
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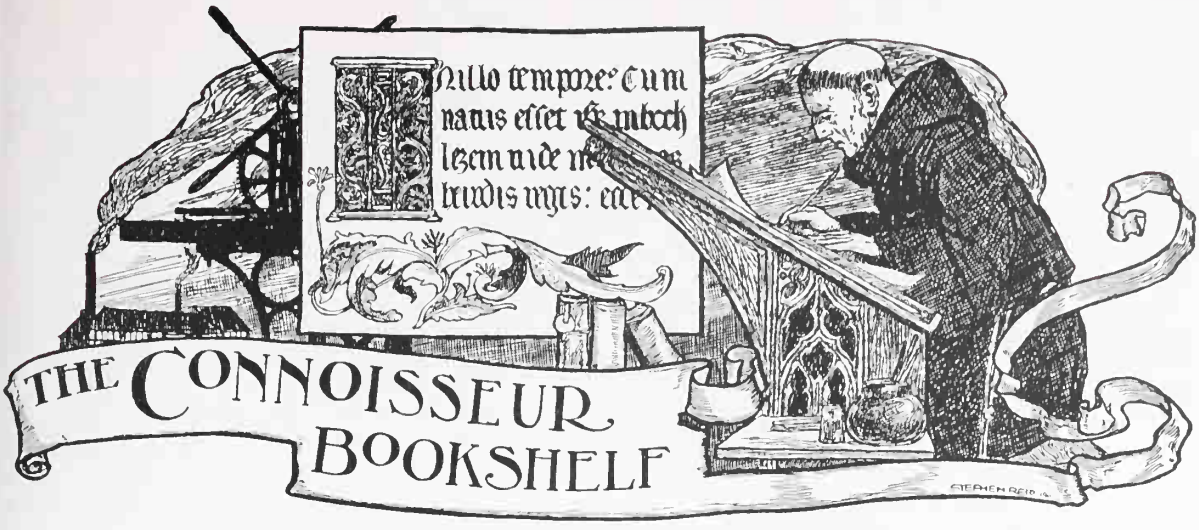

MR. AND MRS. JOSEPH PENNELL'S volume on *Lithography and Lithographers*—the first of the new "Graphic Arts Series"—is likely to be attractive to collectors. The 79 illustrations, each occupying (though not always filling) a page 12 in. by 8 in., would alone suffice to make the book worth buying, while the letterpress covers a more extended field than any other work on the subject. The book as a whole is somewhat disappointing. It bears signs of having been hastily written, and the continuous carping at things English, though not altogether unjustified, grows rather tiresome. One of the difficulties of writing a history of lithography appears to lie in the prodigious number of artists who have made essays in the medium. Mr. and Mrs. Pennell mention about six hundred. Of these some are great lithographers, a larger number are great artists who have dabbled in lithography, and the majority are men who have done good work without attaining greatness. Extensive as is the record, there appear to be one or two noteworthy omissions, such as Franz Krüger, the battle painter, one of the pioneers of the art in Germany, and Kriehuber, who performed a similar office in Austria. The treatment of the artists mentioned is unequal. Over five pages are given to Whistler, against three-quarters of a page to Fantin-Latour, and a little over a page to Menzel; while some of the earlier masters, such as Bonnington and Monnier, are accorded only a paragraph, and many clever living artists have to be content with a bare mention of their names. The preference given to Whistler is partly justified on account of the great influence his work exercised in promoting the revival of lithography in England; yet so much has been written about him, and his lithographs have been so fully catalogued and described, that one could have wished the authors had devoted less space to his work and more to that of other masters, now

"Lithography and Lithographers," by Joseph Pennell and E. Robins Pennell. ("The Graphic Arts Series" T. Fisher Unwin 10s. 6d. net)

THE BRIDGE OF MARNE DRAWING BY VICTOR HUGO FROM "JULIETTE DROUET'S LOVE LETTERS" (STANLEY PAUL AND CO.)

neglected, but equally deserving of attention. The facts connected with the invention of lithography by Senefelder, his subsequent career, and the early developments of the art, are fully recorded, and make interesting reading. England was behindhand in the adoption of lithography to artistic purposes, a fact which affords the authors opportunity for caustic comment. It must be remembered, however, that in England, at the time, all methods of engraving, with the exception of etching, had reached an exceptionally high standard, and that consequently there was less scope here for the new medium than on the Continent, where engraving was in a less flourishing condition. Senefelder came over to this country in 1800 and took out various patents. His desire appears to have been to exploit the commercial possibilities of his invention rather than the artistic. A few artists made experimental essays in the medium, then known under the name of polyautography; and a book was published in 1803 containing examples by Stothard, Fuseli, Barry, Barker, West, and other well-known painters. In the same year—not in 1804, as stated by Mrs. Pennell—Charles Heath showed "a specimen of polyanthrogrphy" *(sic)* at the Royal Academy. Little more artistic work appeared in this country for well over a decade. Then the revival, or, rather, the real introduction, of the art took place. The chief instruments in this were R. Ackermann, the well-known publisher, and C. Hullmandel, who became an accomplished lithographer, but earned more distinction as a printer. Mrs. Pennell gives 1819 as the date when Ackermann began to publish lithographs, but one, by Prout, appeared in his *Repository* in 1817. Ackermann was then the leading publisher of works illustrated in aquatint; during the next few years he began to introduce lithography in its stead, and by 1830 the earlier method was almost entirely superseded. Among the earlier English artists who helped to popularise lithography was Francis Nicholson, a prominent member of the Old Water Colour Society. His *Sketches from British Scenery*, published in 1821, contained eighty-one large lithographs; and he is reputed to have made over 700 in the course of his career. Though only a moderate artist, he should have been mentioned as one of the English pioneers of the art. A far greater lithographer was J. D. Harding, who is said to have appeared for the first time as a worker on stone in *Britannia Delineata*, published in 1822; earlier work by him, however, is to be found in the *Views to illustrate the Route of the Simplon*, by Major J. P. Cockburn, of which he executed 49 out of 50 in 1820-21. Apropos of Harding, a rather futile attack is made upon Ruskin, because in a note to his *Elements of Drawing*, published in 1857, he warned his readers against allowing lithographs, with the exception of those by Prout and Lewis, to enter their houses. The authors ask if he had "forgotten Harding, his former drawing master and friend." This enquiry and the accusation of being "foolish" and "amusing" might have been justified if Ruskin had been regarding lithographs in any other light than that of affording subjects for elementary students to copy. So far from forgetting Harding, he devotes several pages of his book to an extended examination of his work, which he highly praises. R. J. Lane was another of the early lithographers; he is singled out as being the "only lithographer ever made an Associate of the Royal Academy," but as a matter of fact he was elected on his merits as a line engraver.

The Royal Academy at the time hardly recognised lithography as art. James Ward and J. J. Chalon were almost its only members who worked on stone, and most of the best original work was produced by members of the Old Water Colour Society. The medium was extensively employed in the interests of art until well into the sixties, when it became almost wholly degraded to commercial uses. Its revival commenced about thirty years later. Professor Legros, who worked in lithography as early as the middle of the nineteenth century, was the connecting-link between the two periods; and Whistler, who practised in lithography since 1878, was the forerunner of the new movement. Mr. Joseph Pennell, as president of the Senefelder Club, the most important artistic lithographic society in the world, has done much to popularise modern original lithography in England and secure it official recognition. The account of the recent developments in the art is therefore largely the fruit of personal knowledge. The chapters on the technique of the art, which conclude the volume, are entirely the work of Mr. Pennell himself. Unfortunately, they are wanting in lucidity, and some of the statements they contain appear to be contradictory. Thus, as regards the substitution of metal plates for lithographic stones, we are told on pages 246-247: "Zinc and aluminium are extensively used to replace the stones, as they answer equally well . . . The professional lithographer will tell you that a zinc or aluminium plate will not give prints as good as those from the stone. There is no truth in it." In almost direct opposition to this it is stated on page 14: "After a hundred years of experimenting till to-day, no such satisfactory material for printing from has been found as the Kelheim (*i.e.* lithographic) stone"; and on page 250: "It is a fact, however, that it is very much easier, once the drawing is being printed, if corrections are to be made, to make them on the stone, or to remove work from stone than from metal." Most lithographers believe that impressions richer and more sympathetic in feeling can be obtained from stone. Perhaps the best criterion of the matter is that, though metal plates have been in use for nearly a hundred years, Mr. Pennell only reproduces a single lithograph taken from one. This is a pen-and-ink caricature of *The Nightmare*, by F. Sandys, a work that is characterised by practically no distinctively lithographic qualities.

"The Chemistry of Paints and Paintings," by Sir A. H. Church (Seeley, Service and Co. 7s. 6d. net)

THAT a fourth edition of Sir A. H. Church's book on *The Chemistry of Paints and Paintings* has been issued is a sufficient proof of its value. It is to be regretted that no work on this important subject is likely to attain a very extended sale, for neither artists nor collectors devote to it anything like the attention it deserves. The former, for the most part, are content to receive

their pigments and other materials from their colourman without inquiring closely into their composition, and the latter buy pictures and drawings with a child-like faith in their durability. It speaks well for the rectitude of makers of artists' materials that this faith is not more frequently misplaced, yet for every permanent but expensive colour that is produced by reliable firms there are countless imitations placed on the market, equally attractive in appearance, far less costly, but also far less permanent. Not a few artists are taken in by these, and their pictures and patrons suffer accordingly. But even the best materials are subject to certain drawbacks, which require to be understood before permanent work can be produced. Every picture should be regarded as an essay in chemistry. Pigments which are durable by themselves become evanescent when laid on in conjunction with others; many which will stand a full north light fade when exposed to the direct action of the sun; others deteriorate in darkness; so that the preservation of a picture or drawing demands some knowledge of its components both on the part of its creator and custodian. How generally lacking this knowledge has been in the past may be seen by the number of faded and practically ruined works contained in public and private collections. Some of these were doomed to destruction from the moment they were painted, but others, and probably the majority, might have been preserved if awarded judicious treatment. Professor Church's book, without entering too technically into the subject, puts the essential facts into an easily comprehended form. The chapters on painting grounds, which include such variable materials as paper, canvas, wood, ivory, etc., are most valuable. Of equal utility are those on the mediums used to convey colours; while the tables of safe, uncertain, and fleeting colours should be kept on hand for reference by every artist. The book goes thoroughly into the question of the preservation of pictures, and numerous simple tests are given to determine the purity of materials. The author has embodied in his new edition the fruits of the latest research into the subject, and the book is now as handy and as up-to-date a work on this important theme as can well be desired.

COAT OF ARMS ON BEDPOST AT BROUGHTON CHURCH, CHESTER BY PERMISSION OF THE HISTORIC SOCIETY OF LANCASHIRE AND CHESHIRE

"Juliette Drouet's Love Letters to Victor Hugo," by Louis Guimbard Translated by Lady Theodora Davidson (Stanley Paul & Co. 10s. 6d. net)

Juliette Drouet's Love Letters to Victor Hugo express a devotion which would be incredible in fiction and hardly ever occurs in real life. They are among the most tender and passionate which have been penned from mistress to lover, and are the outcome of a life wholly given up to a single absorbing passion. The letters, numbering over fifteen thousand, were discovered by M. Louis Guimbard, a distinguished member of the French Academy. He has made a judicious selection of them for publication, and prefaced it with a most interesting account of Juliette and her relations with the great French poet. The book has been well translated by Lady Theodora Davidson, and the English version loses little if any of the charm of the original. Julienne Josephine Gauvain, subsequently known as Madame Juliette Drouet, was twenty-five when she first met Victor Hugo, who was four years older. This was in the spring of 1832. At that time the poet was at the zenith of his career; he had written his most famous novel, *Notre Dame de Paris*, in the previous year, and his most popular tragedy, *Hernani*, a year earlier. Juliette is described as a beautiful woman: "she shone and dazzled especially by her all-conquering air of youth and ingenuousness . . . her smile and movements kept her still a girl. Her gait was, in fact, so fairy-like that her admirers all make use, certainly without collusion, of the adjective *aerien*. Her face presented a perfect image of calmness and purity." Hugo's attire and appearance were not then calculated to ensure his social success. He allowed "himself to be dressed by his tailors in the fashions of four or five years earlier; his trousers were firmly braced above the waist, tightly drawn over his boots, and fastened under the instep by a steel chain . . . he was a worthy citizen desirous of being in the fashion, but unable to compass it." They first met at a ball, and Juliette seems to have been attracted to the poet immediately. Six months was to elapse, however, before they again came into contact, the occasion being that Juliette was entrusted with a minor part in Hugo's tragedy of *Lucrezia Borgia*. They

were thrown together during the rehearsals, and the actress appears to have done all she could to win the affections of the poet. He reciprocated her sentiments, and there commenced an intimacy which was only terminated with Juliette Drouet's death in 1883, when she was in her seventy-eighth year. She wrote to the poet whether they were separated or in close companionship; and this accounts for the prodigious number of the original letters. They breathe a spirit of warm devotion and an almost excessive adulation on her part, which Hugo apparently accepted as his right. They continue in the same strain throughout, her last letter, written shortly before her death, consisting of a single sentence: "I do not know where I be this time next year, but I am proud and happy to sign my life-certificate for 1883 with this one word, I love you." Many of the illustrations are reproduced from Victor Hugo's original drawings, which conclusively show that, had he had time and inclination to cultivate his talent, he might have attained distinction as an artist.

"The Mediæval Bedposts in Broughton Church, Chester," by the Rev. W. F. John Timbrell, M.A. (1s. net)

WE are indebted to the Rev. W. F. John Timbrell for bringing to the notice of antiquarians four remarkable carved oak bedposts, which now support the west gallery in Broughton Church. Mr. Timbrell was attracted by the evident interest attaching to these relics, which are 6 ft. 3 in. in height, carved on the knops with coats of arms, and elsewhere with badges and other ornament. The upper part of each post bears the running vine-trail decoration in the Gothic style. From the nature of the coats of arms and other details, the author has evolved the very ingenious theory that the posts formed a part of the nuptial couch of Henry VII. and Elizabeth of York, the latter being descended in the female line from Lady Cicely Neville, whose brother, the Baron Bergavenny, was ancestor of Rector Neville of Hawarden, who placed the posts in Broughton Church in 1824. Unfortunately for the Rev. Mr. Timbrell's argument, which, it is only fair to state, is advanced with some diffidence, although the work is undoubtedly English, indications point to a date not earlier than the reigns of Henry VIII. or Edward VI. The shape of the shields, moreover, is too late for the date described by the author in the pamphlet, and for a royal bedstead, the heraldry displayed is remarkably poor; also it is a trifle difficult to understand why the achievements of Llewelyn Eurdorchog, Ithyl Felyn, Llowden, and Cynric Efell, not one of which, by Mr. Timbrell's own showing, was a direct ancestor of Henry VII., should be accorded such prominent positions. The "spill-like ornament" described is a very ordinary form of moulding, and has no connection with the "ragged staff" badge of the Nevilles. It is rather unfortunate, too, that comparison should be cited with the bedstead of Henry VIII. shown in the illuminated psalter in the British Museum, as this is distinctly Italian in origin and in no way comparable to the carved posts at Broughton.

At all events, Mr. Timbrell's pamphlet, with its illustrations and genealogical trees, makes interesting reading, and is admirable inasmuch as it assists in maintaining the interest of "kernoozing." Only 150 copies of the treatise, reprinted from the *Transactions of the Historic Society of Lancashire and Cheshire*, 1914, have been produced for sale, and these may be obtained from the author at Broughton Parsonage, Chester.

"American Fire-marks," by Harrold E. Gillingham, Philadelphia

THE interesting study of old English fire-marks has emboldened Mr. Harrold E. Gillingham, of Philadelphia, to publish a monograph upon those issued by the insurance companies of America. The first plate known to have been used in the United States was that of the "Philadelphia Contributionship," sometimes known as the "Hand-in-Hand" of Philadelphia, which appeared in 1752, and represented four hands clasping each other at the wrists, cast in lead, and fastened on a shield-shaped wooden board. Two interesting plates, both of which bear representations of old fire engines, were those issued respectively by "The Fireman's Insurance Company of Baltimore" (organised in 1826, and retired from business in 1904, "burnt out by the great Baltimore conflagration"), and "The Penn Fire Insurance Company of Pittsburgh," which was incorporated in 1841, and "wiped out by the big fire in Pittsburgh," 1845. Reference is made to the obelisk on the site of old "Fire-proof House" on Putney Common, which formed the subject of an illustrated note by W. F. Maynard in THE CONNOISSEUR for February, 1914. This building was considered to be rendered immune from the devouring element by the introduction of metal plates between the floors.

A Turner Catalogue

THE catalogue of Mr. William Ward (2, Church Terrace, Richmond), the well-known specialist in Turner engravings, contains many items of interest to the collector. Several original drawings by Turner are enumerated, including *The View on the Moselle*, a fine and perfectly preserved specimen of the artist's "Rivers of France" period. The engravings after him comprise almost the complete series, beginning with the subjects engraved for such eighteenth-century publications as *The Itinerant* and *The Pocket Magazine*, and ending up with plates executed after his death. The separate impressions from the *Liber Studiorum*, many of them in duplicate, and not a few of them in rare states, include practically all the subjects engraved, and other works are as adequately represented, while there are a number of original drawings and sketches by John Ruskin.

The Royal Academy First Notice

WE have to go back one hundred and twenty-two years to find a Royal Academy exhibition opened under similar conditions to those now prevailing. There have been great wars since, but the conflict with France, commenced in 1793 with the revolutionary government in power, and finished in 1815 with the final fall of the Empire, was the last world-war in which England took a part. In May, 1793, as in May, 1915, England was in the opening throes of a struggle with the greatest of continental powers. Belgium had been overrun by the enemy, who was doing his utmost to destroy our trade and crush us out of existence as a nation. The odds against us were greater. The nation was not so united; we had no powerful colonies to give us assistance; and our population was relatively much smaller. Yet the catalogue of the Royal Academy for 1793 shows that the country faced its peril without quailing, and did not so much as allow the consciousness of it to disturb it from the production and patronage of art. The exhibition was larger than that of the previous year—856 items against 780. Judging by the large number of portraits included, commissions were flowing in as freely as during ordinary times. Hoppner, it is true, in the sulks at not yet having been elected an associate, was represented by only a single example. But Lawrence and Shee with eight each, and Russell the pastellist with twelve, show that there was no lack of patronage. The tone of the exhibition was not especially war-like. West, the president, had two battle pictures, besides several of more peaceful scenes, but their subjects were taken from the reign of Edward III. Copley, an even more successful battle painter, was illustrating Spenser's *Faërie Queen*. Serres, the marine painter, had a single picture of a naval engagement—not belonging to the war in which we were then engaged—and half a dozen of more peaceful themes. De Loutherbourg and Gillray, both of whom were unrepresented, were the most war-like of the artists, for at the time they were actually at the front in the Netherlands engaged in making sketches.

One has described the Academy of 1793 in order to show that art at the time was not profoundly affected by the incidence of the great war. Many of the critics appear to have thought that the present conflict would have already resulted in the evolution of a new style of art, and more especially of a new form of battle picture. This, of course, has not been the case. The struggle in the end will probably leave its effects on the art of the period, but its influence will be only apparent in the work of the younger generation of artists, and in all probability will only show itself indirectly. The great upheaval of the French Revolution left English art in very much the same condition that it found it. One hesitates to set down to it even the evolution in landscape which was brought about by the genius of Constable and Turner. Their work was rather a corollary of what had gone before than a distinct breaking away from old traditions. And so, too, with the present upheaval. The painters who have gone to the front may bring back a vivid impression of the realities of war, but it is unlikely that they will be able to represent it on canvas any differently to what has already been done. Verestchagin has pictured its horrors with as much realism as art permits; to go beyond him and yet be convincing would necessitate the services of the photographer rather than of the painter. We may expect art to share in the purification which the country is undergoing by passing through the refining fire of trial and sorrow. It will be inspired by the same traditions as before, but will be greater because marked by more nobility of purpose and sincerity of utterance.

As a whole the Academy comes under the description of an average exhibition. Important works are fewer than usual, and the walls are less crowded. Yet, if anything, there is an improvement in the general standard. There is, as usual, an undue preponderance of portraits, though some of the latter are among the best works in the exhibition. Those of *John Maddocks, Esq., J.P.*, by Mr. H. H. La Thangue, R.A., and *Joseph Shaw, Esq., K.C.*, by Solomon J. Solomon, R.A., followed more or less on conventional lines. Both are good without being specially interesting. The latter failing cannot be alleged against Mr. John S. Sargent's presentment of *F. H. Jenkinson, Esq., Librarian to the University of Cambridge*, for whether his work repels or attracts, it always succeeds in arousing the spectator's attention. One would fancy that Mr. Sargent has somewhat sacrificed the complexion of his sitter to pictorial exigencies, as its pallor appears unnaturally accentuated. The end in this instance justifies the means, for though limited almost to monochromatic colouring, it is one of the

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most striking of the artist's long series of great portraits. Mr. Sargent is indisputably a master of portraiture, for in this *métier* his realism and lack of romantic feeling never offend. With other themes this is not always the case; a notable instance is in his wonderfully painted landscape entitled *Master and Pupils*. In this there is shown a beautiful woodland glade such as fairies might delight to haunt, the stones and greenery in the foreground, patched with sunlight, and the darker fir trees behind, combining to form a natural beauty-spot. Mr. Sargent has chosen to set in the midst of it a group of amateurs with easels and other paraphernalia, which at once vulgarises the whole scene. He has a fondness for this sort of thing, which is to be regretted. As our most brilliant painter of nature, it is to be hoped that he will cease to regard it as a background for groups of artistic tourists. Before leaving the subject of Mr. Sargent's work, one may congratulate him on it being carried forward to a greater degree of completion than usual. Often his pictures are presented in the guise of brilliant sketches. This year, while his brushwork is no less fluent, his sense of colour and sunlight no less vivid, he has fully recorded his impressions instead of leaving them as half-expressed suggestions.

Going back to portraiture, one may note Mr. Harold Speed's dignified presentment of *Sir Frederick T. Edridge* and Mr. H. J. Draper's posthumous likeness of *The late Lieut.-Gen. Sir W. E. Franklyn*. It is to be regretted that Mr. Frank Dicksee, R.A., appears to have permanently joined the ranks of the portrait painters. He still retains much of his old pictorial manner, and in his fondness for rich draperies and accessories reveals his earlier training as a genre painter. His *Mrs. Pretyman-Newman*, painted in his usual highly finished manner, makes an attractive picture, and the same may be said of his portraits of *Miss Ethel Dicksee* and *Mrs. James Simpson*. Of these the portrait of Miss Dicksee is perhaps the most completely satisfying; gracefully posed and marked by refined yet rich colour, it gives a pleasing and individual rendering of the sitter. Another artist who also devotes much attention to the environment of his sitters is Mr. Arthur Hacker, R.A. His portrait of *Miss Elaine Barran* is a well-composed colour arrangement, in which blue, white, and old gold formed the leading notes. In both this and his portrait of *Miss Darley* the artist had attained great purity in his flesh-tones. Mr. J. J. Shannon, R.A., appeals more especially by the painter-like qualities of his pictures. His brushwork is broad, fluent, and always significant. These characteristics were shown in both his portraits of *Mrs. Usher* and *Mrs. Phipps*. Of these the former was a little unsympathetic in its rendering; but either picture ranked among the best in the exhibition. It is to be hoped that Mr. Orpen, like so many artists who have shown high capabilities for other forms of art, will not become wholly absorbed in portraiture. His three examples are all in this *métier*, and, good as they are, they do not wholly reconcile one to such a limitation of his powers. The trio are distinguished by the use in each case of a plain black background. This is a practice not to be indiscriminately followed, for it is apt to lessen the interest of a picture and make the figure stand out from its surroundings like a piece of cut-out paper. Mr. Orpen, however, has imparted quality and atmosphere to his blacks, and the figures appear to merge in them rather than protrude obtrusively forward. The *Miss Lily Carstairs*, somewhat thinly painted, was a delightful expression of delicate colour, and the *Marchioness of Headfort*, rather stronger in its tone, was even more delightful.

Turning aside from the portraits, Mr. Arnesby Brown's *Church* is overmuch of a sketch for an Academy exhibition, which is supposed to be limited to finished pictures. His *Rain Cloud* is vigorous and adequate, but best of all is his large canvas of *The Wide Marshes*, representing a group of cattle standing in a wide, open field under a storm-laden sky. One might urge that this shows little variation to former works of the artist; that it presents an artistic problem for solution which he has already successfully solved. Such criticism, however, would not be sound, for, as Constable and many of the older masters have proved, it does not signify how often an artist essays similar themes so long as he can bring to each the same inspiration and freshness of feeling. This Mr. Arnesby Brown has done. The *Wide Marshes* is the most simple of the series, the broadest and most convincing. The *Shadow and Shower, Aberfoyle*, shows Mr. David Murray back among his Scotch themes. It is a realisation of wet, silvery sunshine lighting up a bracken-covered brae, tender in tone and marked by reticence and refinement of colour. His *Day in October, Venice*, is full of bright colour without being garish, while his *In a Studio* gives a very characteristic portrait of the artist engaged in work. Mr. Fred Appleyard's *Secret*, a mystical picture showing a child in an old abbey garden imparting some confidence to her mother, with angels on either side the pair, is aggravating because over-enigmatical. The figures and their surroundings are very well painted, but there does not appear any adequate reason for the presence of the celestial visitors. Another supernatural being is shown in Mr. Cadogan Cowper's large picture entitled *Faust first sees Margaret*, in which Mephistopheles—a little in front of Faust—forms a sinister figure at the door of the church from which Margaret is emerging. The artist has clothed her in over-gorgeous apparel for a peasant girl, but he has rendered her prim but conscious attitude with much truth. The figure of Mephistopheles is also good, but that of Faust hardly answers to one's conception of the aged and learned doctor, endowed again with the vigour and passions of youth, the type chosen being not sufficiently intellectual or refined. As a whole, the picture is a little disappointing. The background appears to dwarf the figures, and though the scarlet garments of Faust and his companion afford a welcome note of relief, the general coloration of the picture is uninteresting. Mr. Joseph Farquharson's diploma picture, *When Snow the Pasture Sheets*, shows him in his typical vein. Though mannered, it shows much delicate observation. Sir Ernest A. Waterlow, R.A., is also among the snows again. His *On the Wengern Alp: Winter* and other Swiss scenes

ORTRAIT OF J. M. W. TURNER, R.A.
Y EDMUND WILDMAN, JUNIOR

ilise in a pleasant and effective manner the contrasts fforded by masses of snow variegated with dark masses f trees and backed by blue skies. Mr. Mark Fisher's *ision of the Sea* shows his usual atmospheric quality and naffected sincerity of observation; while Mr. Adrian okes, A.R.A., in his *Reeds of Lake Leman*, gives another f his delicate colour-harmonies, poetical in conception nd tender in tone. *A Flower*, by Mr. Harold Knight, ows a well-painted figure of a girl standing in the full ght of a sun-flooded window. The interest of a picture f this character, however, depends much on its sincerity f treatment. Mr. Knight has to some degree sacrificed uth for effect, otherwise one would think that the face f the girl, instead of being partly in shadow, would be lly illuminated. Mr. Edgar Bundy, A.R.A., justifies s election to the ranks of the associates by the painter-ke qualities of his *Merry Monarch*. The work is a petition on a larger scale of his drawing recently shown the Royal Institute. Good as is the general conception, olour, and brushwork of this picture, its effect is marred y a certain element of vulgarity in the treatment of the inor figures, who are all represented as laughing with e boisterousness of country plough-boys. Charles the econd's court may have been merry, but his courtiers d not lack dignity in their outward bearing, and it may e surmised that wits of the type of Buckingham and ochester would give vent to their mirth in a less exuber-nt manner.

Sir W. B. Richmond, in *The Tree of Knowledge*, gives new version of the temptation, Eve being represented ated on a high bough of the tree with the serpent twined out it beguiling her. The treatment is dignified, and e colour-scheme, in which blue predominates, well sus-ined. Mr. Charles Sims, A.R.A., strays on the classical orderland, his nymphs belonging more to the realms f faërie than to orthodox mythology. All his works are plete with dainty fancy, though in some instances the ggestion is over-elusive. Perhaps the most satisfying f his works is *The Pastoral*, with its troop of naked urchins resided over by a stalwart and graceful maiden return-g from the harvest-field.

From the golden age of Mr. Sims one is brought back o the stern realities of the present time by the numerous ictures which deal either allegorically or otherwise with he war. Mr. George Clausen, R.A., is among those who reat in the allegorical spirit. His *Renaissance* shows the pirit of Hope standing amidst the shattered ruins of a ity, the crocuses—the flower of spring—springing up bout her feet. Behind her are a man and woman xtended prone on the ground, and a French savant with owed head sitting on a heap of stones. The last figure s somewhat incongruous. His orthodox, black, modern arments appear out of place in an allegory in which all he other figures are treated conventionally, and this esitation between the ideal and the realistic is apparent n other portions of the work. It is, nevertheless, a fine ork—finer, however, in isolated passages than as a whole. Altogether realistic is Mr. Lavery's canvas, *Wounded, London Hospital, 1915*. The scene is depicted without ny exaggerated pathos or false sentiment. The long perspective of a large, well-lighted ward is shown with its rows of beds filled with wounded. A young Highlander, seated on a chair in the foreground, is having his arm dressed by a nurse. The scene is tranquil, almost commonplace in its orderliness, but yet its tragic aspect is suggested, though not over-emphasised, by the still recumbent figures of many of the patients too ill to heed what is going on around them. As a work of art the picture takes high rank by the way in which the artist has surmounted the technical difficulties of his theme. The complicated perspective is managed in masterly fashion, and by the arrangement of the lighting and figures the long series of parallel lines are variegated and broken up without the effect of space being destroyed.

Of battle-scenes there are many. Taking those dealing with current affairs first, one may open with Mr. W. L. Wyllie's representation of the "*Carminia*" *engaging the* "*Cap Trafalgar*." In the actual conflict it may be surmised that the enemy's ship would have been less distinctly visible. A more effective picture by the same artist is *Bringing in the Wounded* "*Lion*," in which the damaged battle cruiser, with a heavy list to one side, is shown entering the Forth, escorted by an attendant squadron of destroyers. It is well arranged, and gives an impression of actuality. Mr. Norman Wilkinson deals with the conflict in which the *Lion* was damaged by painting *The Sinking of the* "*Blucher*." This work, though inevitably recalling the well-known photograph of the event, invests it with a more graphic interest. Of scenes on land, Mr. Horace Van Ruith shows us the state of *Ypres Cathedral after the Bombardment*, which is interesting as being perhaps the last picture of the ancient building before its entire demolition. Mr. W. W. Hawkesley's picture of the line of helpless women and children sent forward to make *Germany's Battle Front* is impressive in a melodramatic manner. The huge canvas of Mr. Herbert A. Oliver, entitled *Where Belgium greeted Britain*, depicts the meeting of King George and the King of the Belgians "at the frontier post on the road from Dunkirk to Furnes, December 4, 1914." It is a straightforward statement of a historic event, absolutely uninfluenced by the imagination, and would have been far more effective if executed on a smaller scale. Mr. F. Roe's *Somewhere at the Front*, showing a party of Tommies in a dug-out, is a piece of good painting, in which the lighting is very happily managed and the brushwork broad and vigorous. There is a certain amount of sentimental interest in the scene, but it is not unduly emphasised. His *Foster Parent*, showing an English soldier watching over the cot of a sleeping child, is also well painted, but in this the sentiment is a little too obvious. Mr. J. P. Beadle's *Comrades* reveals a party of English and French soldiers fighting side by side against the advancing foe. The incident may not have actually happened, but the artist has brought it well within the bounds of probability by showing the troops in what is not an orthodox trench, but merely an extemporised line of defence thrown up during the actual fighting. The scene is depicted with some graphic power, and happily symbolises the close comradeship of our own and the French armies.

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Beckington Abbey

ABOUT 1156 the Augustinian order erected a monastery at Bekenton, as it was then spelt, which is situated on the Bath Road, three miles from Frome. About 1347 the building was converted into an ecclesiastical college, where Thomas Beckington, Bishop of Bath and Wells, Ambassador to France prior to the espousals of Henry VI. and Margaret of Anjou, was educated and entered holy orders. In the reign of Henry VII. the abbey passed from the custody of the Church into the hands of laymen, who were at work for several generations altering the building to serve as a secular dwelling. The present house retains several of its old monastic features, whilst the later portions contain some splendid Jacobean overmantels and plaster ceilings, one of the latter being decorated with Tudor roses, fleur-de-lys, and the pomegranates of Catherine of Arragon. Most of the domestic details are Jacobean, but there is also an "Adam" room. The dining-room fireplace is a typical Tudor specimen, whilst on the exterior of the building there is a verandah constructed from remains of the ancient cloisters. This interesting property is now in the hands of Messrs. Harrods Ltd., Brompton Road, who hold full particulars.

Wedgwood

WE regret that, owing to an inadvertence, the firm of Messrs. Wedgwood & Co., Ltd., of Tunstall, were not given their full style in a paragraph which appeared in a recent number of THE CONNOISSEUR, but were alluded to as Messrs. Wedgwood and their productions described as "Wedgwood ware." As the firm of Messrs. Josiah Wedgwood & Sons, Ltd., of Etruria, have used the title of "Wedgwood ware" for their productions since 1759, and the name is secured to them by letters patent, this description should be corrected, as being an infringement of their rights and likely to lead to confusion between the two companies. To the popular mind the term "Wedgwood" more particularly applies to the blue and white Jasper ware, which formed a unique feature in eighteenth-century ceramic art, and is still extensively made. The term, however, is equally applicable to the other productions of the firm, of which the Queen's ware, pierced ware, and black basalt are perhaps the best known. Two beautiful novelties which have been lately issued by Messrs. Josiah Wedgwood & Sons, Ltd., are reproductions of Chinese "powder blue" and lustre china. In the former the deep yet transparent tones of vibrating blue, which give such charm to the Chinese examples, are wonderfully realised. The blue, as in the K'ang-hi originals, forms a groundwork on which conventional designs in gold are daintily patterned. The lustre china, which also derives its origin from Chinese inspiration, shows a wonderful variety of coloration, the tones varying from malachite to deep orange and from peacock blue to mother-of-pearl, each colour being transfused with a golden sheen and having a beautiful iridiscent quality. An additional charm to these pieces is that no two are alike, it being impossible to duplicate the exact tones of colour.

An Apology

WE hereby acknowledge that we have described ware manufactured by Wedgwood & Co., Ltd., of Tunstall, Staffs., as "Wedgwood" ware, this trade mark being the sole property of Josiah Wedgwood & Sons, Ltd., of Etruria, Stoke-on-Trent, Staffs., and we hereby apologise for the infringement committed.

Royal School of Art Needlework

WE have to announce, with great regret, the resignation of Miss Wade, principal and manager of the Royal School of Art Needlework. For forty years Miss Wade gave all her energies, and the greater part of her life, to the interests and welfare of the school, and it is due to her untiring devotion that it has become the well-known authority that it is. Miss Wade not only has had the absolute confidence and regard of H.R.H. the President and the committee, but has also earned the affectionate devotion of the staff and workers by her unfailing kindness and interest in their welfare. We feel sure that all who know the school will join in hoping that Miss Wade's health will soon be restored by the rest we regret to learn she so sadly needs. H.R.H. the President has appointed Miss Evelyn Bradshaw, who for some time has been vice-principal, as successor to Miss Wade.

Antiques in the West Country

THE place where some antique treasure or curiosity is discovered has always a fascination for the collector. Every time he handles his "find," or shows it to his friends, some pleasing memories or striking incidents connected with its purchase will return to him. Indeed, it is this fascination, added to the unique pleasure of possessing the treasure itself, which makes the collector's home so intensely interesting. Devonshire is an ideal place for the explorer in search of the antique; besides its glorious scenery, it is rich in places of historic interest, and at the present time—blissful thought!—it is far removed from the scene of Zeppelin raids and from the fear of German bombs. In no part of this lovely county are more authentic relics of the past or choicer works of art to be found than at the firm of Messrs. J. Ellett Lake & Son, in the city of Exeter. Here are fine examples of Stuart silver, rare miniatures, ancient jewels, choice specimens of old china, and curios of many kinds. Situated almost under the shadow of the grand old cathedral, this time-honoured house has been the resort of the curio-lover and antiquarian since 1833. Far and wide extends the firm's reputation for good taste and sound judgment in their purchases, while their old-world courtesy is quite proverbial.

VALUATION AND CORRESPONDENCE DEPARTMENT

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

Le Charivari, 1842.—A9,291 (Norwich).—The works you mention are appreciating in value, but at present are worth only a few shillings.

Bible, imprinted by Robert Barker, London, 1605.—A9,366 (Bromley-by-Bow).—Judging from your description, the Bible is not in the best of condition, and therefore would be unlikely to exceed 30s. in value at most.

Engravings.

"Coursing," by Reeve, after Wolstenholme, 1807.—A9,259 (Boston Spa).—It is, of course, quite impossible to attach a definite value to your prints without an inspection, but a really fine genuine set of four plates in colour would be worth approximately £40 or £50.

Portrait of Nelson.—A9,338 (London, S.W.).—It is a trifle hard to identify the coloured mezzotint you speak of, but if you could let us see the original, we should probably be able to assist you in the matter.

Miscellaneous.

Queen Anne Bureau.—A9,309 (Lincoln).—The sample of veneer which you enclose appears to be burr walnut. If you could send us a photograph of the bureau, we should be able to supply you with an approximate valuation, which we are unable to do from the description alone.

Silver Loving Cup.—A9,334 (York).—Judging from the rubbing of marks sent to us, your loving cup is of Newcastle manufacture, period 1807. Without seeing the original, and going by the diagram alone, we should estimate the value as being between £5 5s. and £6 6s.

Book on Pewter.—A9,338 (London, S.W.).—For a good book showing pewter marks, we should recommend you to Markham's *Pewter Marks and Old Pewter Ware*, published by Messrs. Reeves & Turner, 1909. **Clock.**—We regret that we have been unable to trace the maker of your clock in any of the usual channels of information. If you sent us a photograph, together with a full description, we should be able to procure an approximate valuation of the piece.

Paintings.

Portrait of Marshall FitzJames of Berwick.—A9,257 (Paris).—Judging from the photograph sent to us, your portrait of FitzJames of Berwick appears to be of some interest. If you wish to discover the artist or any other particulars, we should recommend that it be reproduced in our NOTES AND QUERIES pages, at the usual charge of 10s. 6d. to cover cost of preparing a block.

Portrait of a Lady.—A9,333 (Chester).—We regret that the two small photographs sent to us do not permit of our forming anything like an accurate idea of the portrait, which is in the style of the Kneller period, but may possibly be a copy made at a later date. So far as we can judge, the work does not seem to be of any artistic importance, whilst the draughtsmanship is very poor. It is impossible to appraise a value from the data in hand.

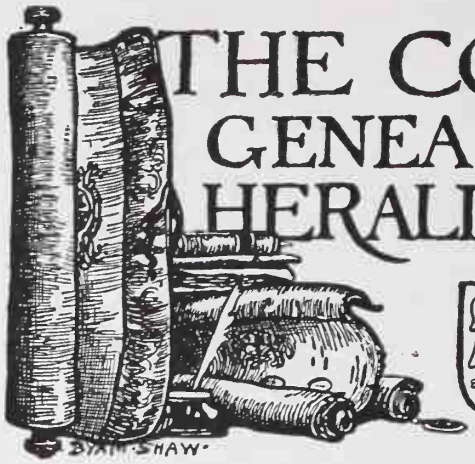
Unidentified Paintings.—A9,335 (London, W.).—Owners of unidentified paintings of all descriptions should have them reproduced in our NOTES AND QUERIES section, which has proved an excellent medium for all purposes connected with the tracing, locating, or ascription of works of art of all descriptions.

Pottery and Porcelain.

Vases.—A9,278 (Tunbridge Wells).—Judging from the photograph, your vases are modern imitations of rare examples from the Sèvres factory, and consequently, from a collector's point of view, they would be valueless, but as ornaments they might realise from 25s. to 30s. the pair. **Plaque.**—The plaque, of which you send a photograph, is possibly Wedgwood, but we should require to see the original in order to confirm this.

Silver Lustre Teapot, etc.—A9,304 (Evesham).—The value of the silver lustre teapot in question would be about 30s., as also would the basalt specimen. The other object referred to cannot be valued unless we see a photograph.

Sunderland Lustre-Ware Jug.—A9,385 (Barcelona).—As your Sunderland jug is imperfect, it would possess very little interest or value to a collector.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

JUDD.—Sir Andrew Judde, knt., Alderman of London, was a skinner by trade. He was alderman of Farringdon Without and Bridge Wards, was sheriff in 1544 and mayor 1550–1. His will was proved in the Court of Hustings in 1558–9, of which the following is an abstract:—To be buried in the parish church of St. Helen, near Busshopesgate, near Agnes, my late wife. To Dame Mary Judde, my wife, in satisfaction of jointure or dower, my manors of Esshetisforde, otherwise Asshford, and Esture, co. Kent, and Bardon, co. Herts, also my messuages 7c in the town, parish, and fields of Barons, co. Surrey, to hold same for life, with remainders to John and Richard, his sons in tail. Also to son John, lands and tenements in Spenshurste and Spellyurste, co. Kent, known by the name of "Coddes," certain others in Bydborough, co. Kent, and the manor of Down, co. Kent. To the Master and Wardens of the Fraternity of Corpus Christi of the Craft or Mistery of Skynners of the City of London, the close of pasture called "Sandehilles," on the backside of Holborn, in the parish of St. Pancras, co. Middlx., being of the value of £13 6s. 8d.; a messuage in the "olde Swanne Alley" in Thomas Street, in the parish of St. Laurence Pultney, divers messuages in the parishes of All Hallows in Graces Street; St. Mary Axe; St. Peter in Cornhill, and an annuity of £10 issuing from a tenement called "the Bell" in Graces Street aforesaid, to hold the same in trust for the maintenance of a free grammar school at Tonbridge, co. Kent, lately erected and founded by the testator, paying to the schoolmaster £20 and to the usher £8 yearly, and charged with the payment of eighteen pence weekly to each of six poor almsmen living in the almshouses within the close of St. Helen's aforesaid, and with the distribution of coals yearly to the same to the value of £1 5s. 4d. The overplus, after payment of all charges, expenses of keeping the premises in repair, &c., is to be to the use and behoof of the said company, to order and dispose at their wills and pleasures. This will is dated 2 September, 1558.

LAVENDER.—The arms of this family are:—Per fess. gu. and arg., a pale counterchanged, and three fountains ppr. Crest:—A demi-horse salient arg., gorged with a chaplet of lavender ppr. These arms were confirmed and the crest granted 7 May, 1628, to Nathaniel Lavender, of London, son of Elias Lavender, son of William Lavender, of Standon, co. Herts.

WALTER.—On 20 March, 1571, the following arms were confirmed to Henry Walter, of Stepney, co. Middlx., gent.:—I. Arg. guttee de sang and two swords in saltire gu., oppressed by a lion ramp. sa. for Walter. II. Arg. a chev. betw. three sickles gu. Crest:—A heron ppr., putting its beak into a whelk shell or; mantled gu., doubled arg. The following descent is also given:—

John Walter, of Crawden, or Croydon, co. Cambridge. = ...

Thomas Walter = Elizabeth, daughter of Richard Pinchpoole.

Roger Walter = ...

John Walter, of Broxborne, co. Herts. = ...

Henry Walter, son and heir.

PURT.—Richardson Purt was son of Mark Purt, of Finborough, co. Suffolk, clerk. Matriculated at Trinity College, Oxford, 16 June, 1742, aged 19. In the same year a Robert Purt, clerk, took his B.A. at King's College, Cambridge, and his M.A. four years later. He is probably identical with Robert Purt, who received a dispensation to hold two livings in 1749, the livings in question being the rectories of Settrington and Dennington, co. York.

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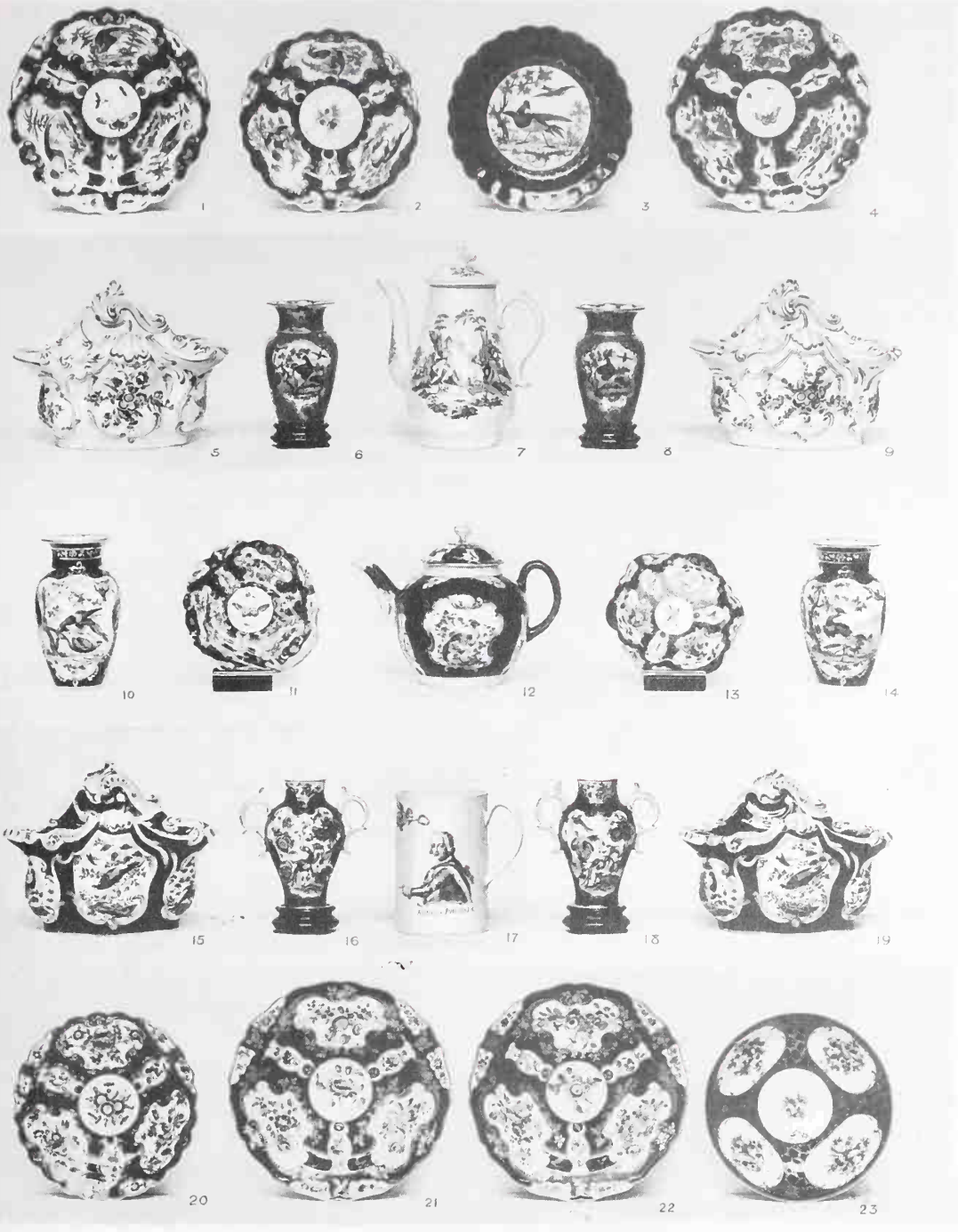

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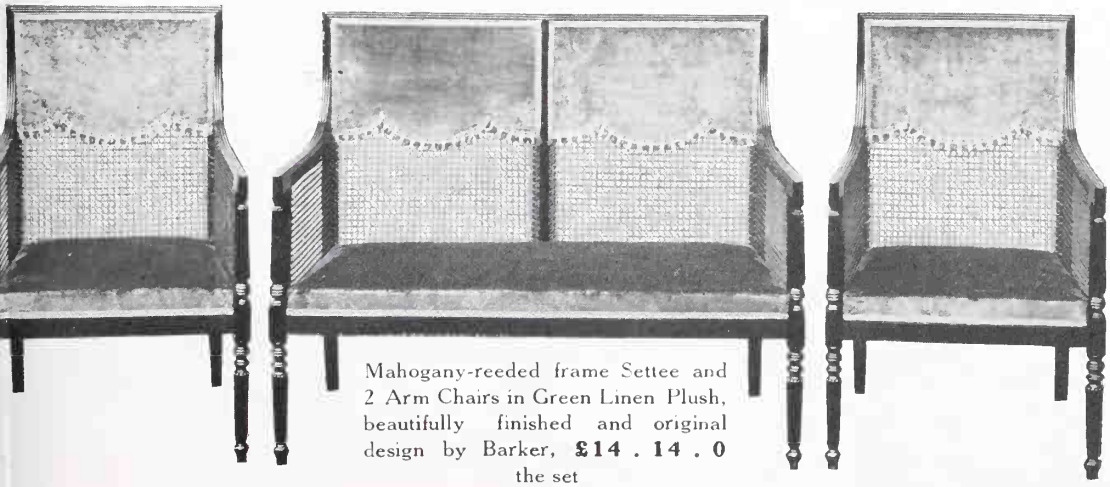

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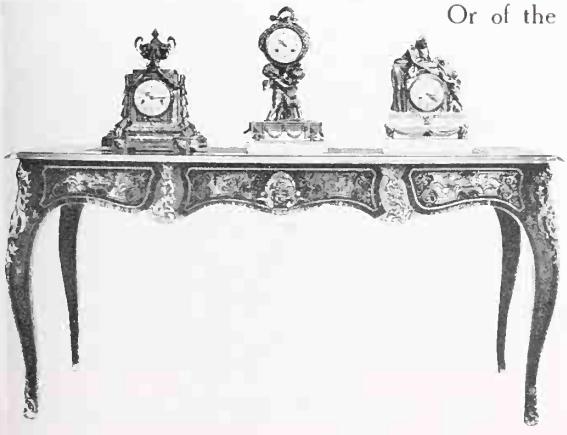

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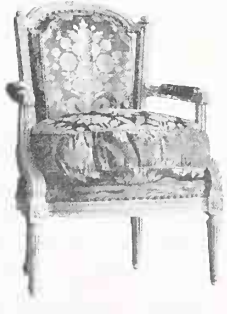

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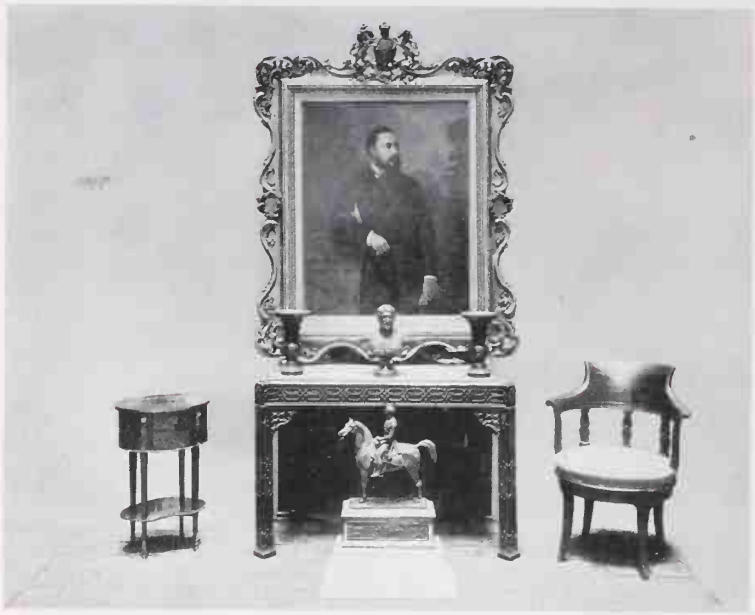

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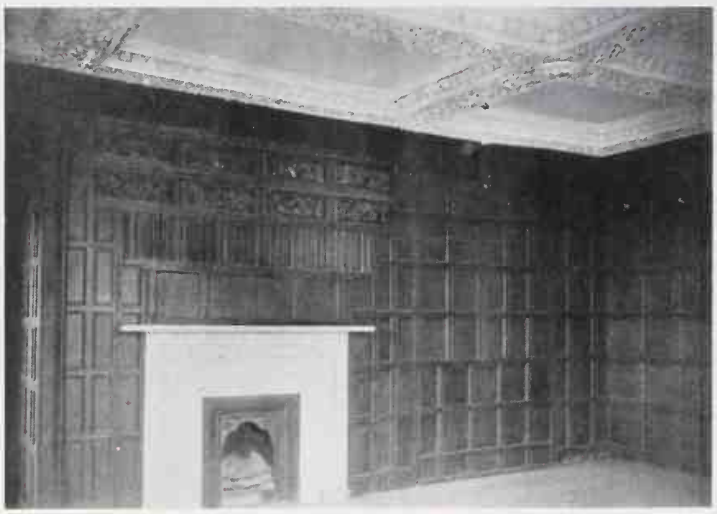

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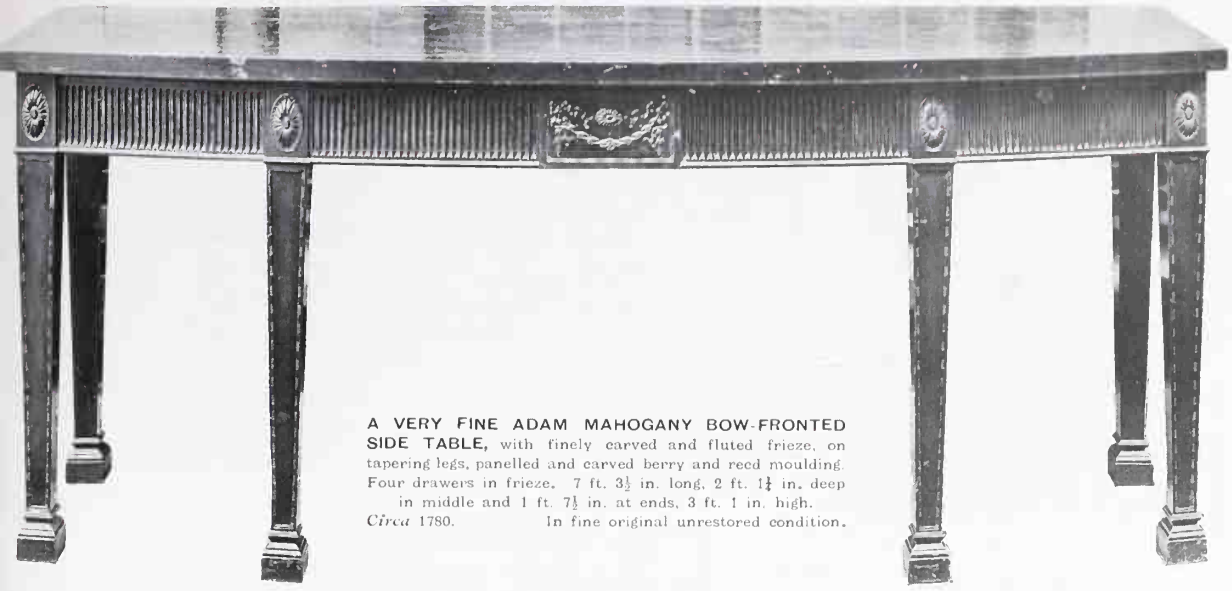

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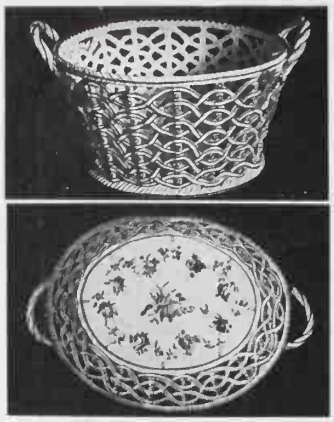

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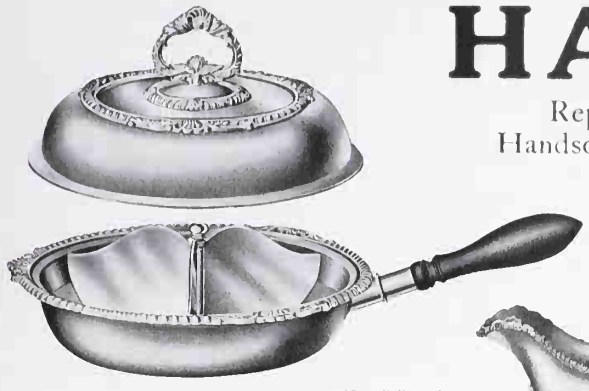

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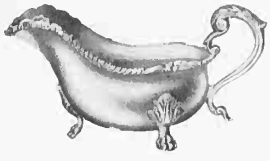

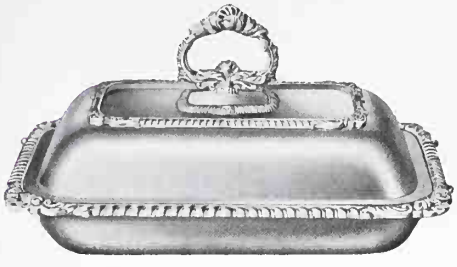

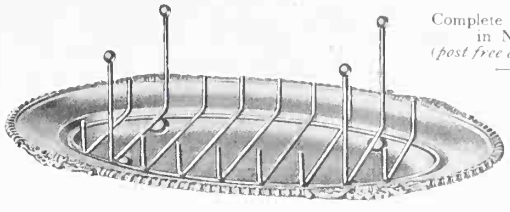

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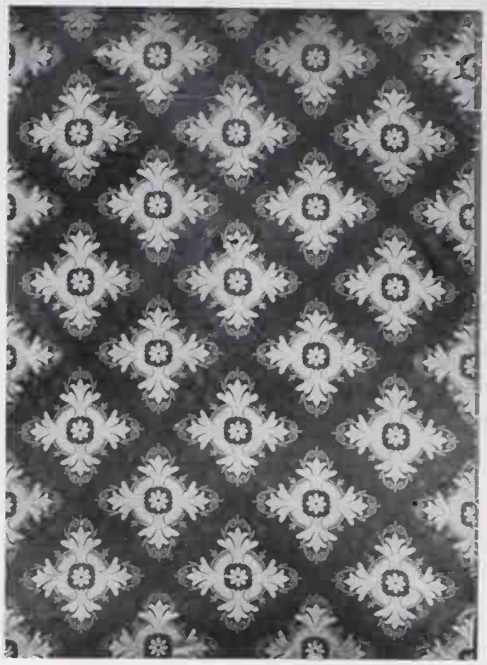

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DRAWINGS

Of the Eighteenth and Nineteenth Centuries

The Davenham Collection of Caricaturists—Thomas Rowlandson and James Gillray. English Eighteenth-Century Caricature

By Selwyn Brinton

THE collection formed by Mr. Dyson Perrins at Davenham, beneath the shadow of the Malvern Hills, is particularly rich in the prints and drawings of those two giants in English caricature of the eighteenth century—Thomas Rowlandson and James Gillray. Both these artists received careful and—for the period and information available—adequate treatment during the past century by Thomas Wright in his *Life of Gillray*, and by Joseph Grego in his *Rowlandson the Caricaturist*. The two authors just

THE WOOLPACK AT HUNGERFORD, BERKS. ORIGINAL DRAWING, SIGNED ROWLANDSON, 1796

VIEW OF OXFORD CASTLE FROM AN ENGRAVING PUBLISHED 1809

mentioned must have lived in the records of the eighteenth century and saturated themselves in its story. Mr. Grego mentions "the late Thomas Wright, F.S.A.," in a very friendly manner in the third page of his own work; and perhaps it is no flight of fancy to imagine these two students sometimes spending an evening together, and entirely forgetting their own epoch in the memoirs of a far more congenial past.

On the other hand, Grego's work needs revision in some parts, as much as that of his predecessor; and here the Davenham collection—which contains more than a thousand prints by Gillray, and which includes also (a point of some interest) the actual table at which James Gillray worked, which passed later into the hands of George Cruikshank—is even superior in its collection of Thomas Rowlandson's prints, which number very considerably more than the thousand, besides containing a number of the artist's original drawings, to which I shall later direct the reader's most special attention.

The two artists were contemporary, living both in the very richest period of British art and political life. Gillray's dates we have seen to lie between 1757 and 1815, with from 1782 to 1810 as his period of greatest productive power. Thomas Rowlandson was born one year earlier, in July of 1756, and outlived his greatest rival by many years, for he published his *Dr. Syntax* in 1809, and only died in 1827. He was possessed of artistic talents which deserved a better field than even that one which he made for himself in caricature; and, as I have suggested elsewhere, might—had he but willed it—have attained to the highest eminence in art creation. "His work," I said, when speaking, in my *English Caricaturists of the Eighteenth Century*, of the Royal Academy Exhibition of 1775, "must have shown considerable power to be hung beside the canvases of Reynolds, Romney, and Hoppner"; but already, in 1784, the more facile field of caricature had begun to attract him, and in the vortex of political excitement caused by the famous Westminster Election he found an inspiration and a ready market with the publishers.

The period of 1791 and the years immediately succeeding seem to me of peculiar interest in Rowlandson's brilliant creations, and this special period is very richly represented in the Davenham collection. His line is richer, more free, more living at this moment of his life; his sense of the beauty of women more sensitive, more inspired. Take his women in *The Inn Yard on Fire* (aquatint, 1791), in *Damp Sheets* (Aug. 1st, 1791), *Housebreakers* (Aug. 1st, 1791), and in *English Barracks* and *French Barracks* (same

THE WOOLPACK FROM AN ORIGINAL DRAWING BY THOMAS ROWLANDSON

year of date): dressed only, in the three first-named, in night-cap and night-dress, they have not the superbly physical beauty which is to be noted in some of Gillray's caricatures, but are softer, more feminine, and infinitely more alluring. To the same year belong the remarkable prints (from the Davenham collection, like all those noted above) of *The Dead Alive*, in two parts, which seem to have been overlooked by Mr. Grego.

THE BEAR AND THE BEAR LEADER ORIGINAL DRAWING, SIGNED ROWLANDSON, 1776

But this man, with a sense of beauty as sensitive sometimes as that of Romney himself, was a born humorist, who knew, perhaps, better than we can hope to do his own powers and limitations. He cannot help himself, and the humorous side seems often to run over into his plate almost without his willing it; there is innate in him "that element of caricature which" (as THE CONNOISSEUR remarked very truly in a recent issue, speaking of his print of *The Mint*) "strays frequently into his work intended wholly to be serious." There was no reason, for instance, why his *View of Oxford Castle* (see illustration) in this collection should not have remained as simply a charming scene of landscape and riverside architecture; but he must introduce the episode of the dog swimming after the ducks, and the figures in the windows, by the river and in the street, are all alive with the fun of the chase and scuffle.

Many, and in fact the most of his social prints, are pure, unadulterated humour, in which he abandons himself to the funny side of the situation with an enjoyment as spontaneous as that of his audience. *The Mad Bull on Westminster Bridge* is absolutely crowded with figures and incident, which centres in the bull himself, in imminent proximity to a running old gentleman, and pursued in his own turn by an excited crowd. The same side of his art appears in the *Cart Race* and *Careless Attention*, where a gouty old gentleman is furiously pulling the bell, while the waiting-maid, entering at the door and embraced surreptitiously by the military, upsets the tea-tray with its contents, and the kettle boils gaily over the gouty foot of her exasperated employer; and yet again in the inimitable humour and canine psychology of a *Mad Dog in a Coffee House*.

What the Mrs. Fitzherbert scandal was to James Gillray, that was the Mrs. Clarke parliamentary episode to Thomas Rowlandson. He "let himself go"; he fairly revelled in it; and the series of prints on the subject in the Davenham collection attest his ingenuity and close attention. The Duke of York—"George the Third's darling son, the favourite Frederick"—had been criticised very freely as to his administration of the Army; and on January 27th of 1809, Colonel Wardle charged the duke with corrupt administration of the Half-Pay Fund, whose control lay with the commander-in-chief.

"Colonel Wardle," says Mr. Grego, "stated he should prove that the Duke of York had a mistress—Mrs. Clarke—living in great splendour in Gloucester

THE CHASE BY THOMAS ROWLANDSON. (MARCH, 1787)

Place from 1803 to 1806. The lady had a list of prices for the sale of commissions, and her patronage, it was stated, extended also to ecclesiastics. He moved for a Committee of the whole House to investigate the subject . . . and on February 1st Mrs. Clarke stood at the bar of the House, a lovely Thais, eminently self-possessed, armed with ready wit, and with charms of person and address which dazzled the gravest members."

UNMARRIED BY THOMAS ROWLANDSON

She certainly seems to have had the best of it in this examination, keeping her head, and turning the questions, which were intended to annoy or degrade her publicly, against the Duke of York, who seems to have at this time withdrawn his "protection," promising a payment of £400 a year, which had got badly into arrears.

Rowlandson did not improve the already uncomfortable position by a series of merciless caricatures under the titles of *Days of Prosperity in Gloucester Place; A Parliamentary Toast; The Resignation, or, John Bull overwhelmed with Grief* (he exclaims: "Oh, dunna go, dunna go! It'll break my heart to part with ye: you are such a desperate moral character"); *The Road to Preferment through Clarke Passage; Dissolution of Partnership, or, The Notorious Mrs. Clarke;* and *A General Discharge, or, The Darling Angel's final Shot.* The whole series was published by Thomas Tegg on March 17th, 1809, with the title, *Tegg's Complete Collection of Caricatures relating to Mrs. Clarke;* and, however the caricaturist may have riddled the "Darling Angel's" moral character, he was more merciful to her person, for she appears in these prints as what she almost certainly was, an extremely pretty and attractive woman.

I turn now to the original studies by Thomas Rowlandson in the Davenham collection, because they present to us features of especial interest. Drawn, as it would seem, with a quill pen—from the wonderful richness and freedom of the line—and tinted with a delicate wash of colour, they bring us very close both to his methods and his direct creation. I noted among them more especially a charming scene of *English Countryside*, in colour; *Modern Antiques; The Return from Gretna Green* (see illustration), also in colour, where the kneeling daughter holds her angry parent's hand; *The Symptoms of Sanctity*, which shows a fat monk beside a very pretty penitent; *A Doleful Disaster, or, Miss Tubby Tetarmin's Wig on Fire; The Woolpack at Hungerford* (see illustration), another of this artist's inimitable English landscapes; *The Bear and the Bear Leader* (1776) (see illustration), a clever

MARRIED BY THOMAS ROWLANDSON

atire of a boy and his tutor, which I am not aware f having seen reproduced as a print; *A Village Scene*, ke the others in colour-wash, with the outlines indiated with the pen: and, lastly, a pencil study for he print called *Wit's last Stake*, showing the famous Duchess of Devonshire sitting on Charles James Fox's knee, with a cobbler mending her shoe, one of the well-known series of the Westminster Election. Several of these drawings are engraved, and one sometimes finds that the delicate colour of the original has suffered very materially in the reproduction.

Before turning to the political cartoons, I would

mention some delightful prints in this collection dealing with country life and fox-hunting. The series of three prints, *Going out in the Morning*, *Windsor Forest*, *Fox Chase*, and another country scene, fine though they are, seem to me surpassed by a similar series of the date 1786, with the titles, *Going out in the Morning* (November 28th, 1786), *The Chase* (see illustration) (March, 1787), and *Death of the Fox* (November, 1786), of which *The Chase*, in its treatment of the pack in full cry in the middle distance, is one of the finest hunting scenes I have ever come across by any artist of any period. These are large prints, and would be admirably adapted for framing.

THE RETURN FROM GRETNA GREEN ORIGINAL DRAWING, SIGNED ROWLANDSON, 1806

Critically speaking, I think we may safely decide that while both treated political and social subjects indiscriminately, Gillray's real strength lay in political and Rowlandson's in social satire. The latter artist's laugh is more easy, his pencil generally less mordant in its satire, though he scourges with equal energy both Fox and his great opponent in his cartoons of *The Times*, *Touch on the Times*, *Word-Eating* (attacking here Fox), *A Sweating for Opposition*, *The Rochester Address*, *State Butchers*, and *The Pitt Fall* (1789).

But on the whole, what we enjoy in Rowlandson is the other side of his art—*Englishmen in November*, cursing their fate with the national tendency to spleen; *Frenchmen in November*, with all the *insouciance* and gaiety of the '*ancien régime*'; *The Miseries of Human Life, Being suddenly seized with a fit of cramp, and that in the first grade of the honeymoon*, where the poor husband is writhing in agony, and his pretty young wife, in night-gown and the mob-cap Rowlandson so loved to depict, regards him with anxiety and sympathy; and the whole series of his satires upon matrimony (taking still the collection which is here before our study): *A White Sergeant giving the word of command; A Smoking House and a Scolding Wife; Comforts of Matrimony*—beside the fire, with the husband toasting, and children all over the floor; and *Miseries of Wedlock*, where the angry partners are breaking the furniture upon each other, a point of view which reaches its climax in *A Stag at Bay*, where the unfortunate man is trying to defend himself with any object at hand from the furious onset of an excited virago.

Rowlandson's view of matrimony was, like his view of life, essentially human; he records, perhaps, in his inimitable drawings, the "transitory impressions of the hour," but he records them truly. They witness to the human life of his time, and, indeed, of all time; and therefore they have an unfailing, a perennial attraction, and a lasting value.

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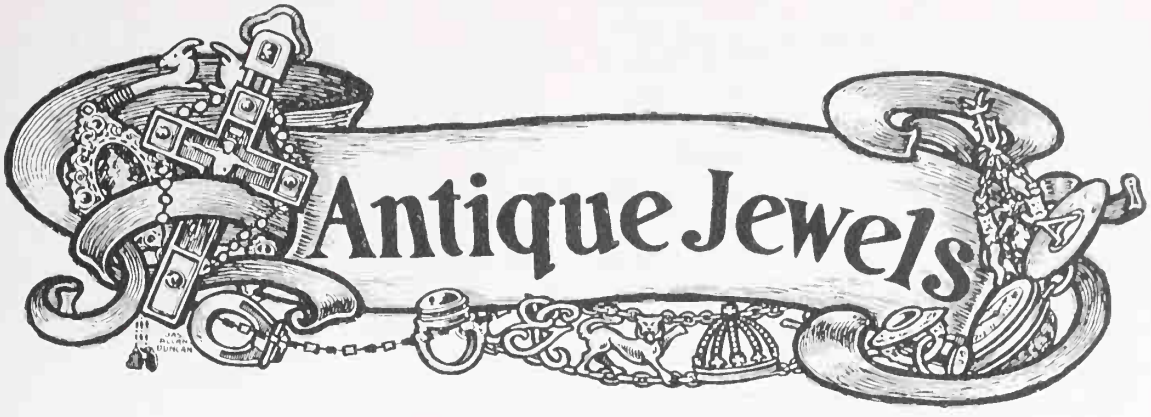
ANNE HYDE, DUCHESS OF YORK
BY SIR PETER LELY
In the collection of Earl Spencer, K.G., at Althorp



Old English Chatelaines

By Joan Evans

English chatelaines date further back than the Norman Conquest, for metal hooks, to which were attached tweezers, tooth and ear picks, keys, etc., have been found in the graves of Anglo-Saxon women. In the Middle Ages these necessary objects were hung at the girdle, and at the Renaissance dangled from the hangers of the belt. Towards the end of the sixteenth century, however, the belt with long ends went out of fashion, and a kind of chatelaine came into vogue. The list of presents received by Queen Elizabeth in the twenty-ninth year of her reign records "a device to hang keys at of golde," while continental pattern-books of about this date include designs for scissor-cases, etc., which probably hung from these "pendants de clefs."

Some years ago there was exhibited at the Victoria and Albert Museum a chatelaine and watch said to have been given to Anne Boleyn by Francis I. (No. i.). While watches were first made in the early years of the century, and were probably used by Anne Boleyn, this one at all events dates from the seventeenth century. The component parts of the chatelaine are, however, of good Tudor workmanship, even if they did not originally form a chatelaine. The watch, indeed, was usually worn as a pendant, as it is in the "Fraser-Tytler" portrait of Mary Queen of Scots, in the National Portrait Gallery (No. ii.). In the seventeenth century it was generally hung by a ribbon from the bodice or girdle. The scent-case, however—

> ". . . That bob of gold
> Which a pomander ball doth hold"—

is mentioned by Evelyn as hanging from a "French crochet." He also alludes to the chatelaine—

> ". . . To which a bunch of onyxes
> And many a golden seal there dangles."

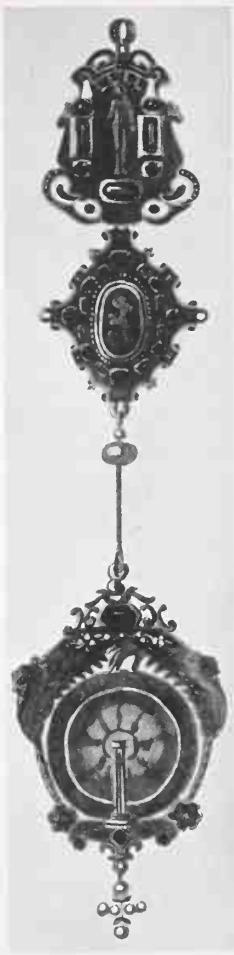
At the beginning of the eighteenth century the "equipage" was in vogue—that portentous chatelaine which Lady Mary Wortley Montagu describes in her *Fourth Town Eclogue*. It was usually made of chased gilt metal; from the central medallion hung a toothpick, and cases for thimble, scissors, pens, knives, etc., all decorated *en suite*. At the same time the simpler and smaller chatelaine was almost universally worn, and formed a popular wedding present. It usually consists of a shield-shaped hooked medallion, from which two chains descend, linked by plaques, from the last of which hangs the watch. In addition, there are sometimes two or more free chains to hold the watch-key and seal.

Chatelaines are an especially interesting form of jewellery to collect, in that they were the province of the metal-worker rather than the gem-setter, the *bijoutier* rather than the *joaillier*, and very fine chasing and enamelling is found on examples, such as that made by Thuilst in 1705 for Queen Anne (now in the Fitzwilliam Museum), or the beautiful chatelaine and watch of white-veined agate encrusted with diamonds and rubies, and set in engraved gold, made by John Rich about 1740, in the Pierpont Morgan collection. Pinchbeck, the patent invention of Christopher Pinchbeck, a watchmaker and toyman of Fleet Street, was frequently used, and as much

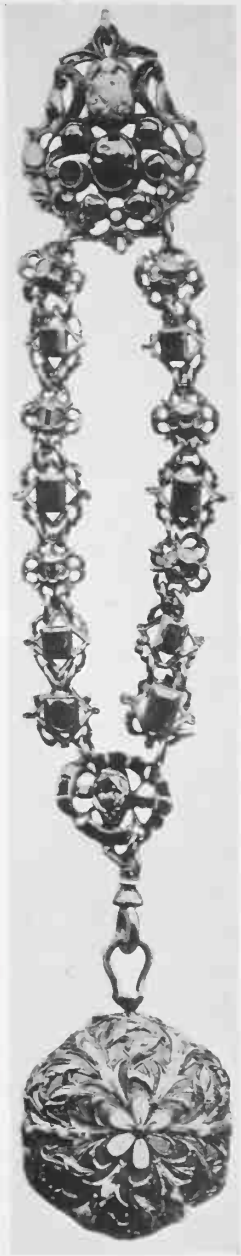
care was taken with the design and chasing as if it was of precious metal.

The watch and the medallions of the chatelaine were usually chased with figures in the classical style within a rococo border, while the small linking medallions are frequently pierced.

A little after the middle of the century very fine chatelaines were made by the firm of Perigal and others, decorated in painted enamel with classical heads and figure subjects in grisaille (Nos. iii. and iv.). About 1770 a kind of chatelaine was introduced which dispensed with a hook, and terminated instead in a hanging medallion and tassels (No. v.). This type is often decorated with translucent enamel in one colour, generally a pinkish purple or a royal blue, the chains and tassels being of linked pearls



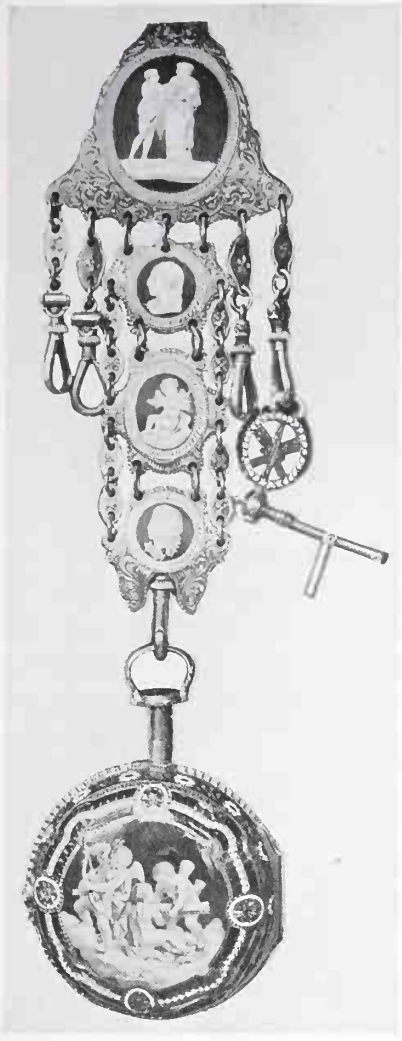
No. II.—PENDANT WATCH, FROM "FRASER-TYTLER" PORTRAIT OF MARY QUEEN OF SCOTS



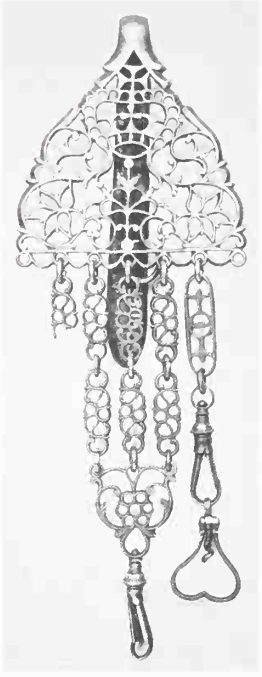
No. I.—CHATELAINE AND WATCH, SAID TO HAVE BEEN GIVEN TO ANNE BOLEYN BY FRANCIS I.

No. III.—CHATELAINE BY PERIGAL

or tubular chain. It is characteristic of the time that the medallion is often treated as a memorial locket and filled with hair. This hookless type of



No. IV.—CHATELAINE BY PERIGAL



No. VI.—CHATELAINE OF WROUGHT STEEL

No. V.—CHATELAINE WITH MEDALLION AND TASSELS

of great difficulty and prohibitive expense, good pinchbeck and steel examples are occasionally to be found. Amateurs should be on their guard against chatelaine (which was worn passed through the waistband, with the watch and tassels both dangling) is also found made of cut steel, with Wedgwood medallions. Wrought-steel jewellery, for which Boulton and Watts, of Birmingham, were famed in the late eighteenth century, is also represented by such chatelaines as that represented in No. vi. The cast steel is somewhat brittle, and this, like many examples, has a link broken.

While a collection of really fine examples of chatelaines in gold and enamel would be a matter modern reproductions—those made up from Dutch chased silver book-clasps (which are interesting enough and rarely pretend to be genuine)—and should also remember that a certain number of chatelaines in eighteenth-century style were made about the middle of the nineteenth century. Those in jewelled enamel are at first sight attractive, but their inferiority of design and execution is apparent on closer study.

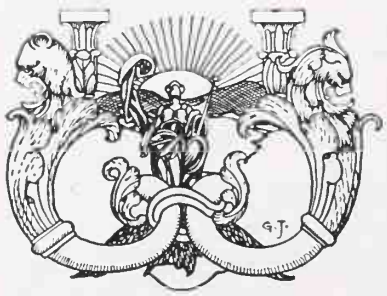
The fob is distinct from the chatelaine and the "equipage" in that it supports the watch and seals

alone. While the chatelaine and the fob were worn by both sexes, the former was usually worn by women and the latter by men, perhaps on account of its greater simplicity. It was nearly always formed of black ribbon threaded through metal slides. The delicate watch-case was usually protected by an outer case, sometimes formed of metal or of filigree (No. vii.), and sometimes of painted horn or shagreen studded with gold or marcasites (No. viii.). Sometimes two fobs were worn, one supporting the real watch and the other a dummy watch, or *fausse montre*. This sometimes had an imitation dial-plate, and usually contained a pincushion, mirror, miniature, perpetual calendar, or vinaigrette. It was generally made to match the real watch in material and workmanship, but occasionally makeshift *fausses montres* are met with formed of brocade stretched over a metal foundation to give the effect of enamel. Handsome seals usually hung from the other end of the fob, but were occasionally displaced by a fob-ring—a large ring of ornate workmanship, having a ring for suspension at the back. Occasionally the bezel is cut as a seal, or is in the form of a watch-key (No. ix.).

No. VII.—FILIGREE WATCH-CASE OF GILT METAL

No. VIII.—WATCH-CASE OF SHAGREEN STUDDED WITH MARCASITES

No. IX.—FOB-RING WITH BEZEL IN THE FORM OF A KEY



"Georgian Mansions in Ireland" *

By Ronald Clowes

One of the most encouraging features of Irish life of recent years has been the great revival of interest in national art and archæology. Time was, and not so long ago, when the intellect of the country appeared almost wholly absorbed in politics; the memorials of the past were neglected, and little or nothing was done to continue artistic and literary tradition. This condition of affairs is now altogether altered. Irish art and literature are showing a vitality and freshness of outlook not to be surpassed by those of any other quarter of the British Isles, and the beautiful relics of their former prosperity are being described and recorded by painstaking chroniclers. The Georgian Society of Dublin has done yeoman service in the latter work. The four earlier volumes issued under its auspices gave a complete survey of the interesting eighteenth-century buildings surviving in Dublin, while the fifth and concluding one dealt —but dealt only very partially—with the remainder of the country. The committee of the society had caused tours of inspection to be made in every county, and nearly three hundred houses were examined; but owing to want of space, only twelve of these were fully described and illustrated, a list being given of the remainder, briefly noting their characteristics. The exhaustive treatment of the twelve favoured mansions was so well carried out that it made the reader wish that the remainder could be similarly dealt with. To a certain extent this desire has been gratified by the issue of the volume of *Georgian Mansions in Ireland*, by Messrs. Thomas W. Sadleir and Page L. Dickinson, whose labours so materially contributed to the success of the volumes issued by the Georgian Society. The present work must be regarded as a supplement to the latter. The book is of the same size and appearance, though its scope has been extended by the inclusion of objects of interest outside architecture. Owing to this welcome innovation, pictures, plate, and furniture, including many objects of interest which had either been lost sight of or the existence of which was practically unknown, are recorded, and in some cases illustrated. One, however, could wish that this might have been done in a more complete manner. In many of the seventeen mansions visited, only the architectural features have been recorded; and while in others a fairly complete list of the important works of art is given, the authors generally content themselves with a bare mention of the subjects and artists; in some instances even these scanty particulars are only partially set forth. These omissions, however, must not be too severely condemned. Probably the idea of extending the scope of the book to pictures and objects of art only presented itself after the actual survey of the mansions concerned had been concluded, and consequently their extra architectural contents were not recorded with the particularity which would otherwise have been the case.

The mansions visited have not all received equal treatment. To Abbeyleix, the seat of Viscount de Vesci, only three illustrations are given, the absence of the owner at the Anglo-German war having prevented additional photographs from being made. The house appears to have been largely modernised, though

* *Georgian Mansions in Ireland*, by Thomas W. Sadleir, M.A., M.R.I.A., and Page L. Dickinson. (Dublin University Press; limited to 700 copies at £1 10s.)

PORTRAIT OF THE HON. EDWARD WARD AT CASTLE WARD BY GEORGE ROMNEY

much interesting decoration in the Adam style has survived in the interior apartments. The pictures recorded include a few works of special interest. A portrait of *Le Grand Dauphin*, by Pierre Mignard, is fully worthy of the full-page illustration accorded to it. There is also a fine portrait of *Nicholas de Launay*, by Hyacinth Rigaud, and two portraits by that now famous artist, Gilbert Stuart, whom Americans seemed disposed to regard as the father of their school of painting. The artists of the majority of the early family portraits do not appear to have been identified—a regrettable omission, as in collections

CURRAGHMORE: THE DINING-ROOM

like this much valuable information is to be gleaned concerning the minor lights of eighteenth-century portrait painting.

Beaulieu, which dates back to 1665, retains an older appearance than most of the large Irish mansions, for, unlike them, it does not appear to have been remodelled in the eighteenth or nineteenth century. It is described as belonging to the "Caroline" period, which, one might surmise, is an overlooked misprint for Carolinian. Its internal adornments have been more modified, but still retain many seventeenth and early eighteenth-century features. The only picture which is mentioned is one of the several portraits by Reynolds of the Primate Robinson. In Bessborough, a large Georgian mansion, the pictures recorded are far more numerous, mention being made of portraits by Romney, Reynolds, Cotes, Copley, Hoppner, and other well-known artists. The main body of Caledon also belongs to the Georgian period, though much of it verges on the extreme limits, and there have been substantial additions of a still later date. Its interior presents many fine examples of the Adam style of decoration, which appears to have attained an even greater vogue in Ireland than the sister island. Perhaps it is best illustrated at Curraghmore, where the principal drawing-room and the dining-room are singularly complete examples of the style at its best, walls, panelling, and ceiling being all ornamented in it. The illustration of the Curraghmore dining-room (reproduced) gives a good idea of the beauty of the work. The panels on the walls are decorated in monochrome by De Gree, an artist who was also responsible for similar panels in the drawing-rooms. Some semi-circular panel compartments in the larger of the two drawing-rooms are said to have been painted by Zucci, the husband of Angelica Kauffman. Furness and Heywood also contain good work of the Adam style. Curious to say, the only house in which one of the Adam brothers is stated to have been personally concerned is Castle Upton, the exterior of which presents none of the characteristics of their typical manner. The main block of this castellated mansion dates from 1611, when it was erected so as to incorporate a still earlier building. Robert Adam was employed in its renovation, and in all his outward additions adhered to the original style of architecture. In a mausoleum he erected in the adjoining churchyard in 1783, he followed his usual bent for classicalism, and the edifice, though now somewhat neglected, is well worthy of illustration as a good example of his typical manner.

One must not, however, give undue preponderance to the examples of the Adam period, as other styles, both Georgian and of earlier date, are also well exemplified. Castle Ward has the peculiar distinction of having "one front of pure classic architecture and the other of Gothic," the interior of the house also exemplifying both styles. Florence Court, perhaps the finest mid-Georgian mansion to be found in Ulster, is noteworthy not only for its fine exterior, but also for containing "a wonderful display of elaborate yet graceful plaster, rococo in style, though by no means identical with the Dublin work of the period." The illustrations of the beautiful ceilings and panels which exemplify this lend confirmation to the suggestion that it was probably executed by "plasterers specially imported from France." Platten Hall contains a noble hall and staircase, and several fine apartments belonging to the earlier Georgian period. Turvey, while chiefly illustrating the same period, retains many Jacobean features. What the hand of the restorer has spared of the original Archbishop's Palace at Cashel is also early Georgian; while in Desart Court—noteworthy for possessing two handsome grand staircases, situated at either end of the house—the general style is somewhat later.

Turning from the mansions to their contents, one finds many objects of interest mentioned, and not a few illustrated. At Heywood there is a fine silver punch-bowl, made in London by Anthony Nelme, and bearing the hall-mark of 1700, which is said to have been used by the notorious Hell-Fire Club; and the well-known portrait of John Musters, by Reynolds. Caledon contains several important works by old continental masters, as well as numerous family portraits and full-lengths of George III. and Queen Charlotte by Sir Thomas Lawrence, which were presented by the king to the second earl. It is interesting to note, that though the commissions for these two pictures were noted in Sir Walter Armstrong's recent life of the artist, their present whereabouts

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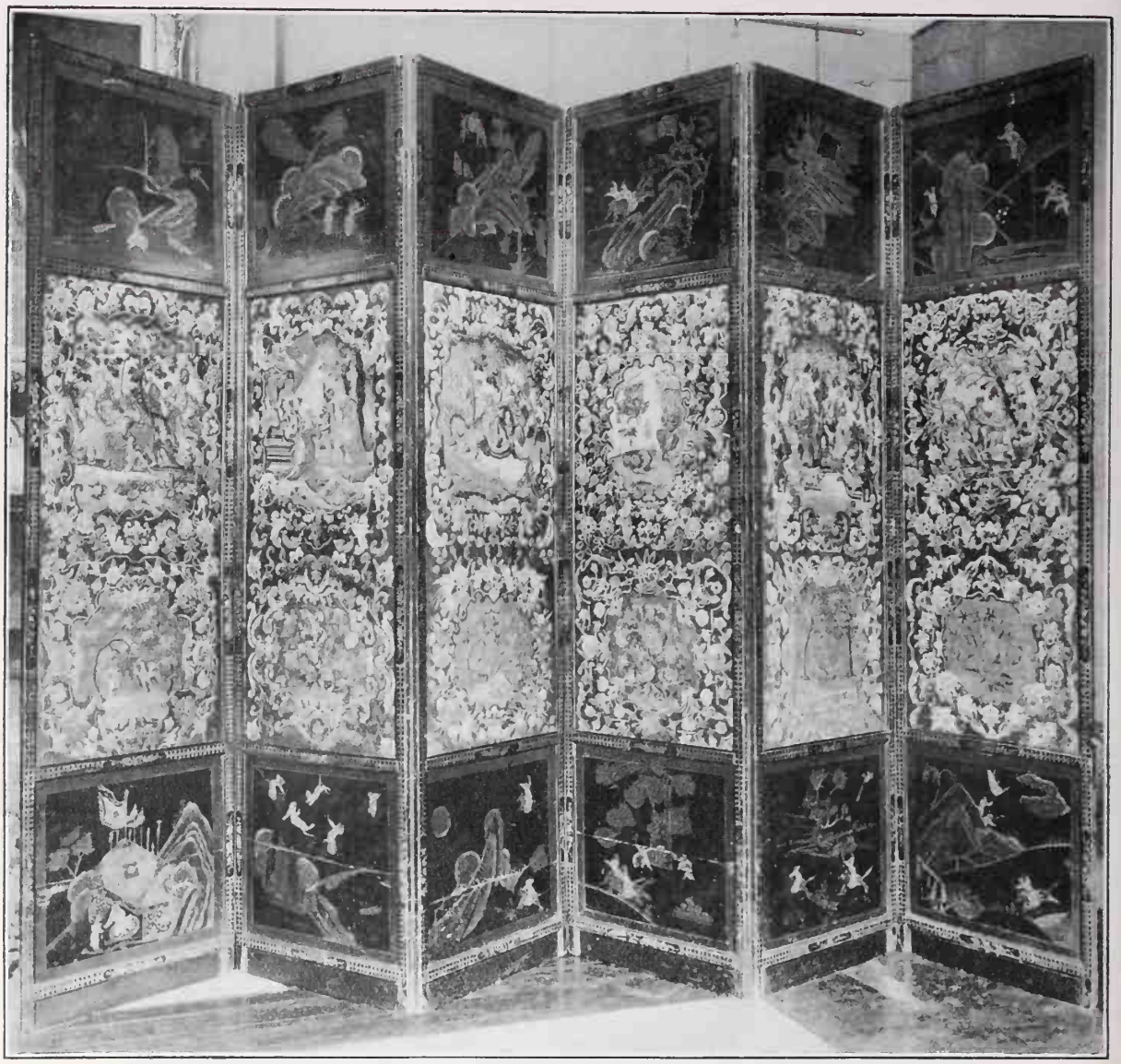
PORTRAIT OF SIR FRANCIS BLAKE DELAVAL AT CURRAGHMORE BY SIR JOSHUA REYNOLDS, P.R.A.

was apparently unknown. At Florence Court, of a number of objects of interest a fine lacquer screen with tapestry panels is selected for illustration; but perhaps the mansion with the most interesting contents is Curraghmore, which has already been mentioned in connection with its fine Adam decorations. Here are several important works by Reynolds, including the full-length of Sir Francis Blake Delaval, painted 1757-8, and portraits of Captain Delaval and Rhoda Delaval, Lady Astley; Marcus, Lord le Poer,



SCREEN IN DINING-ROOM AT FLORENCE COURT

by Gainsborough, and some of the artist's pastels; and works by Lawrence, Nathaniel Hone, and Downman, as well as by some of the foreign old masters, headed by Rubens.

The enumeration of the important pictures in other of the mansions would take too much space. Mention, however, may be made of the portraits of the Hon. Edward Ward and his wife, Lady Arabella, by Romney, at Castle Ward, and the portrait of the Primate Robinson, by Reynolds, at Beaulieu. Altogether well over a hundred pictures are noted by about half that number of artists. This phase of the compilers' work is one of great importance, and its inclusion adds greatly to the interest of the volume. It is to be hoped that the latter may form the first of a long series, for a complete account of the chief country mansions of Ireland and their contents would be a most valuable addition to our national literature.

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A PETITE FILLE AU CHIEN
ROM THE ENGRAVING BY LOUIS MARIN

Chinese Art

Objects of Chinese Art, at the Burlington Fine Arts Club

By Egan Mew

WERE evidence needed, the present exhibition would plainly show that collectors in England have been unusually swift in adapting their taste and skill to the rapid increase of knowledge which has been vouchsafed to us during the last twenty years in regard to early Chinese art. For my part, so loosely general or so nobly catholic—as you will—is my taste that I can enjoy the work of this vast and complicated land from, say, the most original object of the Hsia dynasty (more than 2,000 years B.C.) even unto the cleverest copies made in the technically gifted period of Ch'ien-lung, and right down to 1820 of Chia-ching. Doubtless such a liberality of taste cannot be defended; in any case, the passion of the connoisseurs of the Burlington Fine Arts Club is for the mysterious periods of ages ago, when Chinese art was pure and utterly unexpectant of any defiling Western influences.

Thus a visit to 17, Savile Row—and one is inclined to go again and again—is a sort of magic transference

NO. 1.—A BUDDHIST PRIEST. CARVED AND LACQUERED WOOD. MING DYNASTY, $8\frac{3}{4}$ IN. NO. 2.—AN EMPEROR ENTHRONED. CARVED IVORY, FORMERLY PAINTED; THE TABLET HELD BEFORE HIM IS RESTORED. MING DYNASTY, $8\frac{1}{16}$ IN. NO. 3.—KUAN-TI, WAR-GOD, SEATED ON A THRONE. CARVED AND LACQUERED WOOD. MING DYNASTY, $8\frac{1}{2}$ IN. ALL LENT BY MR. J. J. JOASS

from the awful world of to-day to a semi-mythical realm represented by beautiful things rather than vile and unwise men.

If one's taste be for the rare and purest forms of Chinese art, perhaps the most interesting example among the many hundreds of fine specimens will be the black and dark grey jade recumbent horse sent by Mr. O. C. Raphael. Our once welcome guest, Dr. Sven Hedin, has spoken of a village known to his travels as "The Boulder of Black Jade," and it is thought by the present owner of the horse—10 inches in length and 6½ inches in height—that this may be the actual piece of metal which gave its name to the place, for the history of jade does not tell of the discovery of any other such boulder. In the catalogue of the present exhibition it is mentioned that the white jade dragon-horse, shown close by, and the buffalo, of mottled green jade, on an adjacent pedestal, all stood, until fifteen years ago, in a corridor of the palace of Peking. The buffalo and horse were brought to Peking when that city was made the capital of China early in the Ming dynasty. It is uncertain how old they are. A manuscript catalogue that existed in the palace stated them to date back to the Han dynasty (206 B.C. to 220 B.C.), but the horse is not likely to be older than the Sung (960 A.D. to 1279 A.D.). The buffalo belongs to an earlier date than the horse. These two were used annually in a sacred festival. K'ang-hsi, inspecting the contents of his palace in the early years of his reign, was shown these two, and inquired how it was that the dragon-horse that brought the Books of Knowledge from over the waves of the Ya-lu was not represented; this dragon-horse was therefore made for the emperor, with the Books of Knowledge at its side, of the then fashionable white jade. Such definite information in regard to actual examples of antique Chinese art is a great refreshment in the wilderness of vague attributions and doubtful dates which must of

WHITE JADE DRAGON-HORSE (LUNG-MA) LENT BY MR. O. C. RAPHAEL

MOTTLED GREEN JADE RECUMBENT BUFFALO A BOULDER OF EXCEPTIONAL SIZE PERHAPS OF THE SIXTH CENTURY A.D. LENGTH, 16 IN.; WIDTH, 11 IN.; HEIGHT, 6½ IN. LENT BY MR. O. C. RAPHAEL

1 2 3 4 5 6 7 8 9

NOS. 1 TO 3 AND 6 TO 9.—SEVEN OF THE PA-HSIEN OR EIGHT CHIEF TAOIST SAGES CARVED IVORY MING DYNASTY AND LATER HEIGHT (EACH) ABOUT 12 IN., INCLUDING WOOD STANDS

NO. 4.—HSÜ-YU, TAOIST SAGE CARVED IVORY MING DYNASTY HEIGHT, $9\frac{3}{8}$ IN.

NO. 5.—SHOU-LAO, STANDING CARVED IVORY MING DYNASTY HEIGHT, $13\frac{5}{16}$ IN.

ALL LENT BY MR J. J. JOASS

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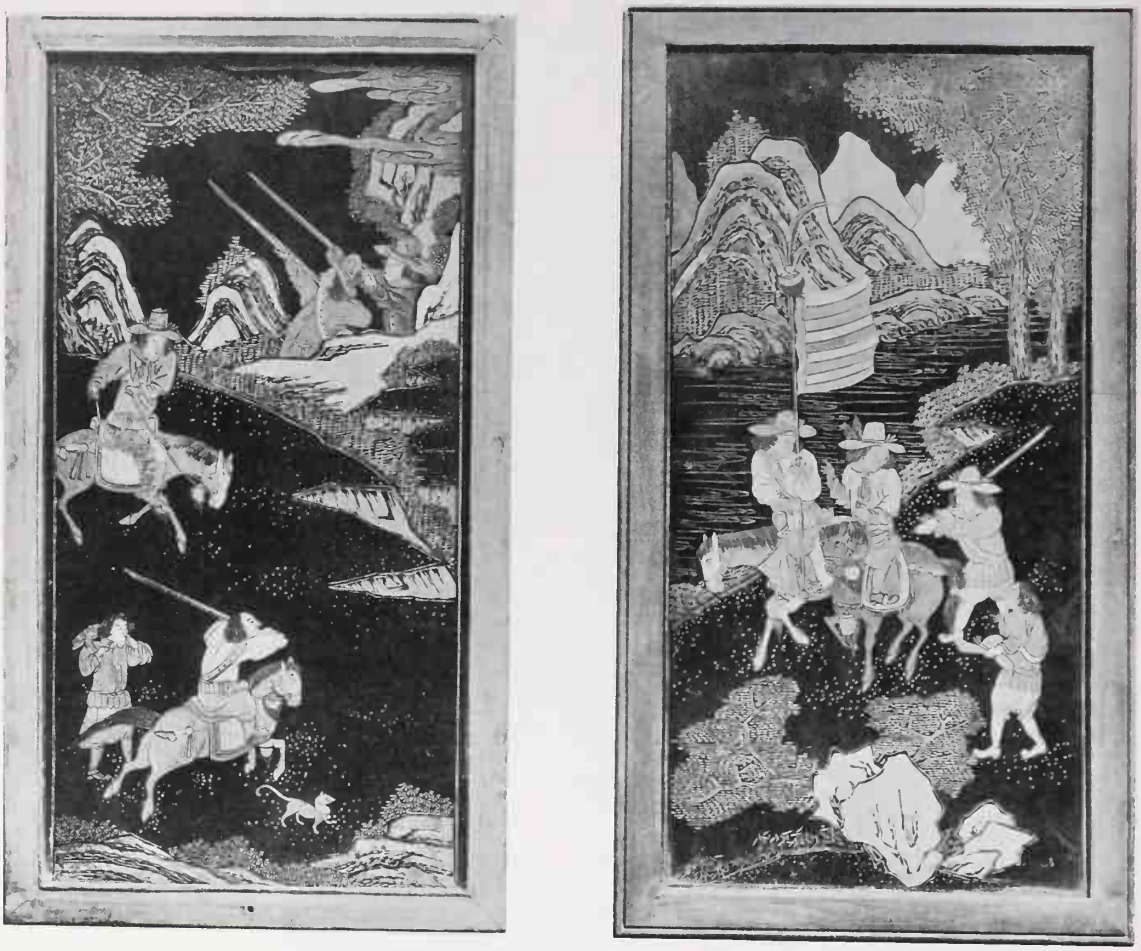


TWO PANELS OF DARK BROWN LACQUER INCISED WITH COLOURED DESIGNS EARLY PART OF THE REIGN OF K'ANG-HSI HEIGHT (EACH), 22¾ IN.; WIDTH, 11½ IN. LENT BY MR. R. H. BENSON

necessity surround all knowledge of the earliest examples. Although many careful students of the subject are enabled to justly say, as of Mr. Eumorfopoulos's bronze vase, with an inlay of scrolls of gold, silver, and malachite, for example, that it belongs to the Sung dynasty, other bothered authorities will envy Mr. John Lane's simplicity of statement that his album in colour, on silk, is of the Ming dynasty—a fairly long one, by the way, and including very diverse work in our fifteenth and sixteenth centuries—or Sir Ian Hamilton's brief statement that his picture-roll of scenes in a palace garden is "after Ch'iu Ying."

For most people the beauty and attraction of a collection which includes bronzes, cloisonné and champlévé enamels, jade, sculpture, paintings, ivories, and textiles of so much historical interest, will seem a sufficient feast; but the writer of the preface to the catalogue, presumably Sir Hercules Read, is in a somewhat apologetic mood. He fears that our collectors have been somewhat laggard as compared with the intense enthusiasm of their French and American rivals. Of course, he knows just how far the examples in England fall short of his ideal; but I must own that when one considers the pottery and porcelains exhibited here in 1910, and the vast quantity of works now shown, one is forced to the conclusion that our connoisseurs make an uncommonly good third in the race for the specimens of old arts.

It would be unprofitable to take each of the finest pieces now shown and describe them to the reader, for there is no doubt that with collectors of early Chinese work, those who can obtain such objects already know their inner history and where they are, and the extreme improbability of any analogous specimens now drifting, by chance as it were, upon the markets of men. Then with Chinese art there is always the rather depressing fact that most of, may one say, the great crafts, were perfected beyond all hope of further development many hundreds of years ago. The beauties of jade-carving, for example, were, as who should say, completed in the T'ang and Sung

dynasties, more than six centuries past. The great collectors of painting are not proud of examples after the fifteenth century, and one regrets the same standard of time applies to many other arts. But if one may glance at the conclusions of the many accomplished writers of the introductions to the present catalogue, it will be found that some at least exquisite examples of all the works of the Chinese are here gathered together.

EWER IN THE FORM OF AN ANCIENT SACRIFICIAL WINE-VESSEL (HUO)
BRONZE WITH INLAY OF GOLD AND SILVER SUNG DYNASTY
HEIGHT, 11 IN. LENT BY MR. G. EUMORFOPOULOS

The early bronzes are certainly splendidly represented, especially in the department of sacrificial objects, which, from the very nature of their material as well as from the devotion of the races which produced them, out-last time and record the aspirations of long-forgotten peoples. The most ancient form of bronze is generally held to be the *ting*, usually a round vessel on three legs, with cover decorated in various ways, so that when reversed it forms a dish. Various types of *ting* are lent by Mr. Harding-Smith, Mr. Eumorfopoulos, and Professor Norman Collie, all of historical interest and undoubted beauty. The sacrificial wine-jars are also well represented. These *tsun* are of almost indefinite variety of form, birds and animals being adapted to the purpose after a fashion made generally known by many modern copies or uses of the classic shapes. Mr. Ellice-Clark sends an early Ming piece in the form of a duck, with vase on its back and an arching handle; and Colonel Douglas MacEwen another of the same dynasty, in the form of a doubtful animal, of which the surface of the body is incised with delicate line ornament and the head and neck inlaid with fine gold wire. These two early classes of work are followed by a large number of decorated bronze objects connected with religious services, many of which, such as the silver wine-cup of the T'ang period, lent by Mr. G. Eumorfopoulos, are of the greatest value, historically, æsthetically, and archæologically. Bronze is the earliest and one of the best represented branches of art at Savile Row.

LIGHT GREEN JADE SEAL, USED BY THE LATE EMPRESS DOWAGER
THE CHARACTERS READ: "INSPECTED AND ENJOYED IN THE
YU-K'UN PALACE" LENT BY MR. O. C. RAPHAEL

Enamels, both cloisonné and champléve, are exhibited from the time of the Ming dynasty to modern dates. As with most of the arts, the earlier pieces show a charm of breadth and richness and plainness which is missing in days of

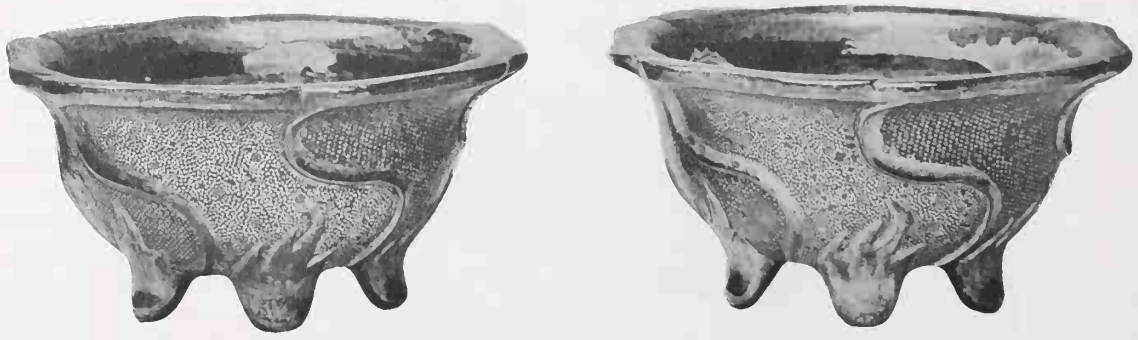
higher technique and sophistication. "Simplicity, of all things," said an eighteenth-century writer who knew the world, "is the most difficult thing to be copied." In regard to the jade this aphorism need not bother us. The beautiful work in the exhibition, made from various forms of jadeite, marks different periods by showing slightly diverse kinds of this lustrous, polished metal, or resonant stone. Thus the accomplished connoisseur can tell pretty well whether an example originally came from Eastern Turkestan or has been quarried in Burma. The many uses which the Chinese courts found for jade have enabled collectors to bring remarkable specimens together, and this department of the Chinese arts alone is immensely rich in informing examples. Almost all the contributors, from Her Majesty the Queen downwards, send fine pieces.

BOX OF YELLOW BRONZE, LINED WITH BLACK LACQUER MING DYNASTY
DIAM., 6 IN.; HEIGHT, 2¾ IN. LENT BY MR. O. C. RAPHAEL

But in this short review, which is primarily intended to encourage all those who may chance to read it to visit the actual works, we must hurry on, and, in regard to sculpture, merely point to the extraordinary achievements, both early and late, in this department. The finest pieces are of the T'ang dynasty, such as the head of a statue in basalt sent by Mr. Schiller; but there are many later pieces of infinite attraction.

In carved and painted wood there is, amongst other examples, a splendid T'ang Buddhist lion, lent by Mr. Musgrave Dyne.

Paintings and textiles are not very elaborately shown, but there are beautiful examples of Ming pictures; and the rugs and mats and fine silks and embroidered fabrics, which reach to an almost modern date, such as some also sent by Mr. Dyne, fulfil the lust of the eye to perfection. Most of the lacquer, too, is of modestly recent periods, and interests us all the more on that account, because, if ever again there should be time for collecting, it might be possible still to find such specimens. As well as his early ivories, Mr. Joass, for example, sends a circular table of gold lacquer painted with black line figures, such as we have written of in THE CONNOISSEUR. It is spoken of as being made for the European market about 1800. I think I could prove that the stand had been so produced, but the top, of gold and black,



PAIR OF BOWLS OF PEWTER COVERED WITH GOLD LACQUER AND SHELL INLAY, SHAPED AS CONVENTIONAL LOTUS WITH SIX PETALS PROBABLY OF THE MING DYNASTY HEIGHT, 4½ IN.; DIAM., 9½ IN. LENT BY MR. R. H. BENSON

was intended for Chinese use. Of *laque burgautée*, to which this magazine has also devoted an article or two in the past, there are many charming examples, none more attractive, although many are earlier perhaps, than Mr. Clifford Smith's table screen of the eighteenth century.

But the only real criticism of this exhibition worth writing is the modest advice to go and see it, and learn from the examples something of the subtle art which generation after generation has inspired the wonderful nation which we call the Chinese. As to periods and attributions, one must go gently forward.

"Forgeries are not a modern invention," says one of the able

BLACK AND DARK GREY JADE RECUMBENT HORSE KNOWN HISTORICAL BOULDER OF BLACK JADE 4½ IN. : HEIGHT, 6½ IN. THIS IS THE ONLY LENGTH, 10 IN. ; WIDTH, LENT BY MR. O. C. RAPHAEL

TWO TS'UNG, OBJECTS CONNECTED WITH THE CEREMONIES OF THE WORSHIP OF THE DEITY EARTH
ON THE LEFT, GREY-GREEN JADE, ATTRIBUTED TO THE CHOU DYNASTY HEIGHT, $8\frac{1}{16}$ IN.
ON THE RIGHT, "YELLOW" JADE, ALSO ATTRIBUTED TO THE CHOU DYNASTY HEIGHT, $8\frac{1}{4}$ IN.
BOTH LENT BY MRS. G. EUMORFOPOULOS

introducers of this exhibition. Of course, that fact is well known, but it should be especially recalled in regard to Chinese work. For in this case the very virtue of the worship of ancestors and the ancestorial arts led in each more or less well-defined period to an immense amount of copying and re-copying from whatever was then the antique model. Fashions of the moment or the century, however, had some effect upon those artists who desired, for just or unjust causes, to repeat the victories of their forefathers. And thus one of the most interesting points in regard to Chinese art—apart from its beauty, which runs through all periods—is the quest of that particular knowledge which shall enable the collector to tell whether he is getting the object of art of the period he desires, or one that some later artist has seen fit to produce in the earlier manner. There are signs, and many of them, by which such things shall be known. But, as Mr. Laurence Binyon says in regard to the paintings, of which there is a small but extremely interesting collection, "Ch'ieu Shun-chü's signature occurs on no less than five paintings in this exhibition, obviously by quite different hands, a circumstance which illustrates the difficulties besetting the innocent student."

HANGING PICTURE, TAPESTRY WOVEN (K'O-SSŬ)
PERIOD OF CH'IEN LUNG LENT BY MRS. R. H. BENSON

If such personages still remain, the Burlington Fine Arts Club, notwithstanding its frequent "probably Ming," "Sung dynasty"(?), and so forth, has done much this year to lead the lover of the beautiful through the mazes of that Oriental garden of delights which the Chinese cultured, unintentionally, for our benefit, long ages before we had any artistic existence.

[Some further illustrations of remarkable pieces in this exhibition will be found in our next issue.]

NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Unidentified Painting (No. 183).

Dear Sir,—I am sending a photograph of a picture which is painted on a panel of evident age (old oak, I think). It measures $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in. It is very finely done. The background is dark brown, and the man's hat is red and the feather white. The woman's cap is white, as also is the lace of the man's collar and cuffs. The breeches are brownish yellow. There is no signature, as far as I can tell. Do you think you can tell me anything about this?

Yours faithfully, W. B. Duffill.

Old Sea Chest (No. 184).

Dear Sir,—Can you give me any assistance in

(183) UNIDENTIFIED PAINTING

tracing the history of a sea chest, photograph of which I enclose? I recently obtained the chest in the country, but can obtain no history from the former owner. The outside of the chest is painted, and so possibly there may be some record. I shall be very pleased if you can put me in the way of obtaining any information.

Yours faithfully, ARTHUR E. RELPH.

(184) OLD SEA CHEST

and has on the front, in an oval, a monogram in gold, H N. On the outside of the lid is a painting, in oils, of a naval battle, which is surrounded with dolphins in gold. On the inside of the lid are Lord Nelson's arms in colour, within a border of inlaid woods. The interior of the chest is fitted with drawers and sliding sections, elaborately inlaid; the lining is mahogany, and the sections slide on ebony runners. Can you tell me if there is any record of such a chest, or if there is any way in which the connection with Lord Nelson can be established? The general style of the chest would suggest its having been a presentation,

UNIDENTIFIED PORTRAIT (No. 185).

DEAR SIR,—I have been a regular subscriber to your magazine for a good many years, and I shall feel much obliged if you would submit to your readers the enclosed photograph of a portrait, said to be by Sir Thomas Lawrence, in the hope that it may be identified. The portrait is in my possession, and I shall appreciate any comments which you or your readers may make upon it. It is on canvas, original, and measures 3 feet by 2 feet 3 inches.

I am, dear Sir, yours faithfully, A. S.

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GEORGIANA DUCHESS OF DEVONSHIRE AND DAUGHTER

BY SIR JOSHUA REYNOLDS, P.R.A.

In the possession of the Duke of Devonshire at Chatsworth

UNIDENTIFIED PAINTING (No. 186).

DEAR SIR, — I have purchased a very interesting picture, and have been recommended to send you a photograph of it, to see if you could trace the artist, also give me an idea of the subject. I have been a collector of antiques for some years, and possibly you will remember that I purchased the Bala Vase about two years ago, which, at the time, created a considerable amount of interest. I may mention that the miniature at the top of the picture is a very beautiful piece of work, and I think it is one of the Dukes of Marlborough. But this is only my idea; I may be quite wrong.

Yours faithfully,
WILLIAM OWEN.

UNIDENTIFIED PORTRAIT (No. 187).

DEAR SIR, — I should be glad if any of your readers could advise me as to the artist and subject of the portrait of which I send photograph. The length of the oil-painting is 36 in. by 28 in. On the left side is a crown and jars of goldfish; in the left hand is a roll of music, "Fall of Paris."

Yours truly,
(Mrs.) MARY A. HAWKIN.

(185) UNIDENTIFIED PORTRAIT

(186) UNIDENTIFIED PAINTING

UNIDENTIFIED PORTRAIT (No. 175), MAY, 1915.

DEAR SIR, — The photograph of the unidentified portrait of a lady in sixteenth-century dress (No. 175) appears to me to be taken from a painting by Bernard Van Orley, of the old Flemish school, or by a follower or pupil of Van Orley's. It does not impress me as having any connection with Holbein, as the owner thinks. I could not say if it is a genuine work of the painter's, a copy, or by a pupil of Van Orley's, unless I could examine it carefully in a good light: but it undoubtedly has all Van Orley's manner of painting. It would be very difficult, I think, to identify the lady portrayed in the picture.

Trusting the

owner of the picture may gather some further information from my opinion,

I remain, Sir, yours faithfully,

WALTER S. GREEN.

UNIDENTIFIED PAINTINGS (NOS. 179 AND 180), MAY, 1915.

DEAR SIR,—In your May number, under "Unidentified Portraits and Pictures," No. 179 is a picture styled *Marton*, by Ponce, after Baudouin, one of a set of four charming ovals, a print of which I possess, and a description of it is given in *French Prints*, by Ralph Neville, painted towards the end of the eighteenth century, probably about 1780.

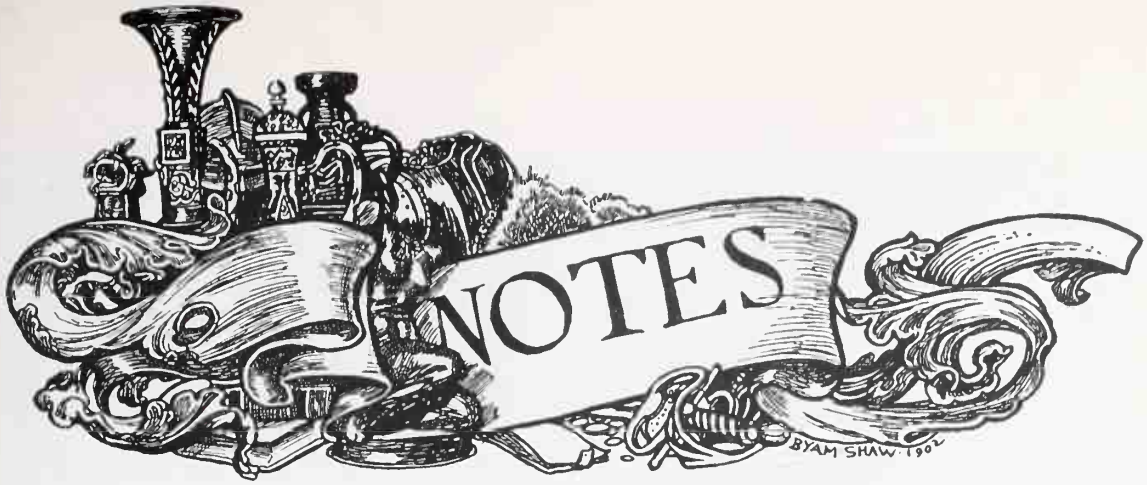
Yours faithfully, GEORGE DIXON.

REMBRANDT'S "BETRAYAL."

DEAR SIR,—Can any of your readers tell me the present or last-known owner of a painting by Rembrandt entitled *The Price of the Betrayal?* Is it in a private collection or in a National Gallery? By giving me all possible information as to its whereabouts you will greatly oblige

Yours truly, LILIAN WILSON.

(187) UNIDENTIFIED PORTRAIT



Cottenham, Cambs., the Ancestral Home of the Pepys Family

THROUGH the courtesy of a contributor to THE CONNOISSEUR, we are enabled to print the following account of the ancestral home of the Pepys family, which is extracted from a MS. *Journal of Wanderings in Search of the Picturesque between Cambridge and Ely*. As our contributor made his notes in the early eighties, readers must not take statements to "present time" in a literal sense.

"The chief relic of antiquity to be seen in Cottenham is the old 'Lordship House,' an ancient-looking structure standing back some short distance from the main street. A connection may be traced between this and Samuel Pepys, the celebrated diarist. The family of Pepys, from which the benefactor of Magdalene College is considered to have descended, settled in Cottenham during the early part of the sixteenth century, and it is not at all improbable that the 'Lordship House' was built by them. An entry in the diary runs thus:—

"'June 12th, 1667: .... I met Roger Pepys, newly come out of the country: in discourse he told me that his grandfather, my great-grandfather, had 800*l.* per annum in Queene Elizabeth's time in the very town of Cottenham; and that we did certainly come out of Scotland with the Abbot of Crowland.' This proves that Samuel Pepys's ancestors had been sufficiently wealthy to construct such a handsome building as the 'Lordship House' once was. Another entry, made June 16th of the same year, says:—'Roger Pepys told me, that when I come to his house he will show me a

STAIRCASE IN COTTENHAM "LORDSHIP HOUSE"

BURLINGAME PUBLIC LIB.

DUNSTER CASTLE [PHOTO LEONARD WILLOUGHBY

decree in Chancery, wherein there was 26 men all housekeepers in the town of Cottenham, in Queene Elizabeth's time, of our name.'

"To show what the ancient magnificence of the 'Lordship House' must have been formerly, it may be mentioned that in consequence of some encumbrances appertaining to the property, it was found necessary, some few years back, to adopt direct measures towards raising a certain amount with the object of freeing it from them. Accordingly a large portion of the ancient house was pulled down, when it was found that enough oak had been taken from the 'Ball Room' to pay for the whole estate. The interior of the portion which still exists has been sadly modernised and altered, one room, which is panelled from ceiling to floor, being divided into three or four compartments, with a wooden staircase on one side. In a room in the front of the house is a wide fireplace, now, however, blocked up; over this is a very ancient piece of carving, the device of which represents nude figures resembling imbecile cupids, each one balancing itself upon one leg and supporting the other in its hand. Passing through this room, we come upon a fine old staircase, the balustrade of which is of black oak. Ascending this, we reach various stages of uneven landings, on one of which is a marble mantelpiece covered with numerous petrifactions of geological moths and insects. It is a beautiful specimen, and worthy of a close inspection. A date is said to be carved on one of the ponderous red-brick chimneys, and is possibly the year when the building of the house was completed. If the reader is particularly anxious to know what it is, he had better find out for himself, as it can only be seen by ascending to the roof by the aid of a ladder—a proceeding which even an ardent antiquarian might possibly contemplate with some degree of disfavour."

Dunster Castle

Dunster Castle stands on a steep hill, where originally there was a much older erection. After the Conquest it fell into the hands of Sir William Mohun, who pulled down the then existing building, and laid the foundations of the present castle, which continued in the possession of his descendants until Lady Elizabeth Luttrell, *née* Courtenay, purchased it from them. This lady's son, Sir Hugh Luttrell, won a lawsuit against Edward Plantagenet, Duke of York, in the eighth year of Henry IV., by which he obtained "the honour and the castle of Dunster." Sir Hugh distinguished himself as a soldier in the French wars, whilst his grandson, Sir James, was knighted at the battle of Wakefield, and slain at the battle of St. Albans. There is some tradition that this doughty supporter of the failing House of Lancaster was tried for and found guilty of high treason (against the Yorkist monarchy) after his death, and in consequence the family estates were confiscated until the accession of the Tudors, when Sir Hugh Luttrell, son of the foregoing, came into his own. The early part of the Luttrell pedigree forms a forcible illustration of Thomas Hardy's parson in the first chapter of *Tess of the d'Urbervilles*, where he says to old Durbeyfield, "Aye, there have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy, as it practically was in old times, when men were knighted from father to son, you would be Sir John now."

The last of the Luttrells in the male line to live at the castle was Alexander, whose only daughter, Margaret, married Henry Fownes in 1747, when the old surname was re-adopted; and it is from this couple that the present Mr. Alexander Fownes-Luttrell descends. Although somewhat extraneous to the present subject, it may be observed that the manor of East Quantoxhead, after being in the possession of the Paganets from the Conquest until the heiress of the line married Sir Andrew Luttrell in the reign of Henry III., has remained in the same possession to the present day, with the exception of the period indicated above. It may interest some of my readers to know that Edward Seymour, Lord Beauchamp (1537-1621), great-great-grandson on the distaff side of King Henry VII., married, *circa* 1585, Honora, second daughter of Sir Richard Rogers, of Bryanstone, co. Dorset, Kt., by his wife Margaret, daughter of Sir Andrew Luttrell, son of that Sir Hugh to whom the estates were restored. From the marriage of Lord Beauchamp sprang numerous families and branches of families, such as the Wards, the children of John Harvey Thursby, of Abington, Sir Richard Burton, of Sacketts Hill House, St. Peter's, Isle of Thanet, and his numerous descendants, including the Osborn, Withall, Brown, and Caddy branches.

To return to Dunster Castle, there are some fragments of Norman work still extant; but a large part of the buildings date from the Tudor period. The old keep was destroyed in 1650, after the castle had been surrendered to Colonel Blake, whom we know better as the famous admiral. It was the second time that the Parliamentarians had besieged Dunster, for on the first occasion they had been driven off by Royalist reinforcements after a severe struggle. The Roundheads had made prisoner the mother of the castle's defender, and, with a ferocity which recalls recent events in Belgium, threatened to place her so as to receive "the first fury" of the defender's cannon. Happily the fell design was frustrated by the arrival of the friendly forces already alluded to.—Latham Burton.

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THE RED CROSS SALE AT CHRISTIE'S

(Concluded)

THE varied assortment of objets d'art contained many pieces of interest. On the first day, Mr. G. O. Smith's ivory Flemish vase, of the school of Fiamingo, carved in alto-relievo with a frieze of amorini and a goat, 10½ in. high, was sold for 40 gns., and of two ivory Portuguese sixteenth-century statuettes of the Virgin, presented by the Duke of Norfolk, the first, 17 in. high, which was exhibited at St. George's Exhibition in 1886, fetched 25 gns., whilst the second, 18 in. high, brought 52 gns. The feature of the second day was the sale of Queen Mary's tortoiseshell fan, set with Her Majesty's monogram in diamonds, surmounted by a gold crown, the mount composed of feathers from an eagle's wing, which was first knocked down for 190 gns. to Mrs. Bowring Hanbury, but owing to her generous wish, was again put up to auction, this time being secured by Mr. J. B. Crichton for 140 gns. The lace section did not come quite up to expectations as regards the prices paid. A fine old Limerick lace dress of about six yards round, presented by Mr. A. Blackborne, brought 26 gns., and Miss Grace M. Sykes's fine Honiton appliqué flounce, 7¾ yards long, 20 in. deep, 20 gns. Amongst the embroideries and fabrics, Mrs. William Salting's Turkish prayer rug, of crimson velvet, embroidered with birds and arabesques in gold thread and green silk, 52 in. by 34 in., realised £15; Mr. H. Howard's panel of seventeenth-century Flemish tapestry, with animals in a woody landscape, 90 in. high by 60 in. wide, 45 gns.; and an anonymous gift of two upright panels of Spanish tapestry, with figures of nymphs in landscapes, and a floral border, 10 ft. 4 in. by 4 ft. 9 in., 40 gns. On the third day of the sale, Mrs. J. Bowman's oblong silver snuff-box, the lid chased with a battle scene, and the sides with the rose, thistle, and shamrock, came up. This piece was presented to Sergeant Ewart, of the Scots Greys, for the capture of a standard at Waterloo. Two contemporary newspapers referring to the event went with the lot, the highest bid being 32 gns. The important sum of 200 gns. was paid for Mrs. Zachary Merton's Louis XV. tortoiseshell inkstand, picqué with scrolls and trellis-work in gold; whilst Mr. Pandeli Ralli's Louis XVI. circular gold snuff-box, bearing the mark of Henri Clavel, 1780, the lid set with an enamel plaque of Justice and Cupid, went for 40 gns. On the fourth day, a small bowl, of emerald green jade, mounted with silver borders, handles, and foot, set with small diamonds, which had been presented by H. R. H. the Princess Louise, was knocked down for 37 gns.: and a Russian white jade bowl, carved with spiral fluting and with escalloped outline, 4 in. high, 4 in. diameter, presented by H. R. H. the Princess Victoria, emulated the incident attaching to the Queen's fan, being first knocked down to Mr. E. M. Hodgkins for £50, and immediately resold to Mr. Spink for £31 10s. Amongst the lacquer, an oblong gold lacquer box, decorated with peony leaves, 10¼ in. by 8¼ in., the gift of the Japanese Ambassador, brought £27 6s.; and a Japanese gold lacquer writing-box, the lid decorated with seven sages in a bamboo grove, their faces inlaid in silver and other metals, the interior decorated with chrysanthemums and a stream on nashiji ground, 9½ in. by 8½ in., presented by Lord Islington, fetched £28 7s. On April 21st, a pair of Japanese ivory tusks, carved with the seven gods of contentment, sold for 115 gns.

Objets d'Art, Lace, Tapestry, etc.

IN order to examine the prices realised by the arms and armour section, we have to turn back our catalogue to the first day of the sale, when H.M. the King's gift brought 350 gns. It was a wheel-lock sporting rifle, dated 1646, made originally for Frederick William, Duke of Saxony, Juliers, Cleves, Brandenbourg, etc. A silver escutcheon on the side of the butt is engraved with a coat of arms, and inscribed, "D : G : Fridericvs Wilhelmvs Dvx. Sax. Ivli. Cliv. et Montivm, 1648." The barrel, 32½ in. in length, of octagonal section, is inscribed at the breech, "Hans Rvhr · Cobvrg, 1646," whilst in front of the

Arms and Armour

backsight is the monogram "H. R." A double-barrel wheel-lock sporting gun, inscribed "Boutet à Versailles," which had been presented by Sir Charles Welby, was knocked down for 20 gns.; an interesting early twelfth-century sword, with remains of silver inlay, which was found in the Thames about thirty years ago, and presented by Mrs. Sayer Milward, 38 gns.; a mid-sixteenth-century escarcelle, opening in nine compartments, from the Zschille collection, presented by Major Sir Edward Barry, 25 gns.; and the Duchess of Wellington's historical scimitar, with jade grip, inscribed on the chape of the scabbard, "*This sword was found in the Palace of Tipoo Sultan at Seringapatam, and was sent by the Marquess Welseley to his brother, Mr. Pole, who presents it as a testimony of his high regard to George Matthews, Esq., under whose command he had the honr. and happiness to serve at the Battle of Kilcomneyin in the year of our Lord, 1798*," 44 gns. On April 21st, Major Victor Farquharson's closed helmet, third quarter of the sixteenth century, realised 45 gns.; and Mrs. J. Balfour Cockburn's flint-lock Highland pistol, by Thomas Caddel, said to have belonged to the Young Pretender, 35 gns.

Sculpture

THE sculpture did not realise any exciting sums. Hamo Thornycroft's bronze, 14½ in. high, entitled *Truth killing Falsehood*, was knocked down for 22 gns.; Sir Alex. Henderson's gift of a bronze figure of a *Piping Faun*, 15 in. high, by Onslow Whiting, 1903, 51 gns.; Mr. Edmund Davis's bronze group of *Two Bears Struggling*, 12 in. high, by the late J. M. Swan, 56 gns.; a sixteenth-century Italian bronze knocker, 9 in. high, modelled with Hercules and two lions, presented by Messrs. R. C. & L. C. Davis, 42 gns.; and Sir George Donaldson's Louis XIV. bronze bust of a faun, life-size, 46 gns. Amongst the second part of the sculpture section, which was not a big one, Mr. H. B. Burney's eighteenth-century French marble vase, 27 in. high, sculptured with nymphs and fauns in relief, realised 41 gns.; and a life-size terra-cotta bust of *J. McNeill Whistler*, by Sir J. Edgar Boehm, 1875, the gift of H.R.H. Princess Louise, 75 gns.

Coins, Medals, etc.

ON the ninth day, April 22nd, the sale recommenced with the numismatical section, when Miss Lowe's James I. thirty-shilling gold piece, m.m. a thistle head, a rare coin, but slightly cracked, realised £10; an anonymous gift of a Queen Anne five-guinea gold piece, 1709, of the usual type, but with large letters, £11; and Miss Cameron's carthage silver tetradrachm of Siculo-Punic fabric, *circa* 410–310 B.C., £19 10s. An anonymous donor had presented a Bank of England "Bank Post Bill" for ten pounds sterling, endorsed by the Iron Duke, but never negotiated, and this fetched 20 gns. A note in the catalogue says of this bill, which was issued in 1847: "When sent to America for exhibition at the Chicago World Fair, it was lost, and nothing was heard of it for more than twenty years. The owner meanwhile notified the Bank of England of its loss, and requested them to refuse payment of the bill should it ever be presented. In 1914 the Bank of England notified the owner that they had tidings of the bill, which was in the hands of an American, who appears to have been a genuine holder for value, and, after negotiation, the original owner again obtained possession of the bill. The bill can now be presented at the Bank of England, and would be paid at its face value (£10); but, needless to say, as a curiosity, it has a value beyond this." And so it proved. Amongst the medals and decorations, Miss W. M. Maxwell's silver war medal, "Army of India," 1799–1826, with two clasps of *Ava* and Maheidpoor, presented to Capt. G. Maxwell, Eur. Regt., was knocked down at £25; and Mrs. Lawson White's small gold "Eagle" badge, commemorating the battle of Barrosa in 1811, when the British 87th Regiment (now the Royal Irish Fusiliers) captured an eagle from the French, fetched 32 gns.

Relics

ON April 22nd, the ninth day of sale, a series of historical and theatrical relics came under the hammer. A glass beaker, engraved with a portrait, military trophy, and monogram "L. B.," which was taken from the carriage of Joseph Buonaparte, King of Spain, after the battle of Vittoria, 1813 (donor, Miss Lockhart), brought 25 gns.; and Mr. Josiah Newman's cricket-bat, personally selected by Tom Hayward, and bearing the autographs of sixty-six famous cricketers, 70 gns. The most important lot in the day's sale, however, was the Lord Newlands violin, bearing a label inscribed "Antonius Stradiuarius Cremonensis Faciebat Anno 1702," which had been purchased by the donor's father from the late Mr. Laurie, who had acquired it from the late Mr. William Croall, of Edinburgh. When put up to auction, the violin was secured by Lady Wernher's agent for £2,500, but on her wish was again exposed for sale, this time falling to Mr. Brandt for £1,400.

Furniture

OF the furniture which was put up to auction on April 12th, Mr. J. W. Burton's Boulle bracket-clock, by Cohendoz, à Paris, 70 in. high, was knocked down for 46 gns.; Mr. J. G. Joicey's Louis XVI. small parqueterie commode, with three drawers, the top one fitted with a writing slide, inlaid with panels of rosettes and trellis-work, and mounted in ormolu, 15 in. wide, 130 gns. Two other presentations by Mr. Joicey consisted of a Dutch marqueterie table, with two drawers, inlaid with flowers, birds, etc., in coloured woods and ivory, on cabriole legs carved with shells, and claw feet, 29 in. wide, which fetched 50 gns.; and a Flemish seventeenth-century walnut-wood press, 78 in. high, 31 in. wide, carved with flowers, etc., 52 gns. Mrs. Pickersgill's gift of a Regence commode, 56 in. wide, with three drawers, veneered with tulip-wood in king-wood borders, mounted in ormolu, and surmounted by a red marble slab, fetched 43 gns. This piece had formerly belonged to the late H. W. Pickersgill, R.A. The Duchess of Wellington was the donor of a Dutch oak armchair, with turned legs and stretchers,

the seat and back worked in needlework to represent the "Fall of Phaeton," which was sold for 180 gns. This amount was also the highest bid made for the Hon. John Ward's ten-leaf Leath screen, Spanish, second quarter of the eighteenth century, 7 ft. 6 in. high, painted with various subjects. On April 21st, an old English chiming bracket-clock, by James Newton, Red Lyon Street, London, fitted with musical movement, with brass dial, in pedestal-shaped ebonised case elaborately mounted in silver, fetched 180 gns. This charming piece had been presented by Miss F. Manship-Ewart. An anonymous gift of an inlaid Nonsuch chest, English, late sixteenth century, realised 36 gns.

Autographs, Original MSS.

On April 26th, the eleventh day of sale, the day's proceedings were commenced, in point of interest, by Mr. W. Austen Leigh's gift of Jane Austen's original autograph MS., consisting of twelve pages, for an unfinished novel, *The Watsons*, *circa* 1803-4, which realised £65. A little later Mr. Clement K. Shorter's relic of Charlotte Brontë in the form of her first French exercise book at the Pensionnat Heger, Brussels, new half calf, 4to, which had been given to the donor by Mlle. Heger in 1895, fetched 30 gns. The excitement of the day came with Mrs. Frank Gielgud's five pages of the original autograph MS. of part of chapter 19 of the *Pickwick Papers*, by Charles Dickens. The outside wrapper is endorsed in the handwriting of the author's father. The highest bid for this historic document was £450, made by Lady Wernher, who, we understand, intends to present it to the nation. Later in the day Mr. Rudyard Kipling's gift of a one-page draft, in his own handwriting, of his poem, "For all we have and are," brought £36; and the unpublished play, *The Egoist*, by George Meredith and Alfred Sutro, the donor, with many autograph corrections and 42 original pages by Meredith, green calf, top edges gilt, 4to, £100. Miss Girdlestone had presented Nelson's original autograph log-book, 4to, whilst in the Mediterranean, from October 24th, 1803, to August 31st, 1804, and this was knocked down for £78. A catalogue note states that "this interesting relic formerly belonged to Lady Bolton, a niece of Lord Nelson. At her death, in 1864, it passed to Mrs. Girdlestone, the mother of the donor." The following lot was also a Nelson relic, an autograph letter addressed to Sir Hercules Ross, dated from Port Royal, Sept. 1st, 1780:—"I have just received the Admiral's reply to my request to be sent home," writes Nelson; "it is granted; the Report of the Surgeons was sufficient. . . . I shall recover, and my dream of glory be fulfilled; Nelson will yet be an Admiral." The highest bid for the letter was £32. There were several Stevenson relics put up, but perhaps what was the most interesting was a one-page letter, dated from Vailima, May 27th, 1892, to Mrs. Billson (Mr. and Mrs. C. J. Billson were the donors of this lot), in which R. L. S. says of her husband, "He thinks my loss of health produced my taste for adventure, which it but impeded, 4 parts adventurer + 3 parts artist + 2 parts sensualist + 1 part Scotch clergyman." Following this interesting letter, which reached 40 gns., came Mr. Herbert Sullivan's presentation of Sir Arthur Sullivan's original MS. of the full score of *Utopia*, about 318 pages, bound in half mor., oblong folio, which was sold for 50 gns., subject to the condition that the purchaser, who buys no copyright, returned it to the donor for the purpose of having a copy made.

Books

The collection of books came under the hammer on the last day of the sale, which occurred on April 27th. Amongst the first items offered, Mr. Reginald J. Smith's *Poems by Currer, Ellis, and Acton Bell*, first issue of the first edition, orig. cloth, uncut, in fine condition, with the errata slip at the end, iv. + 165 pp., Aylott and Jones, 8, Paternoster Row, 1846, realised £70. This was Charlotte Brontë's own copy, and is autographed "C. Brontë, Manchester, Sept. 21st, 1846." The late Mrs. Nicholls, the second wife of Charlotte Brontë's husband, presented the book to the donor. Presented by Captain the Hon. Henry Denison, a specimen of Mrs. Kello's caligraphy, *Argumenta in Librorum Psalmorum, Estheræ Inglis manu exarata*, from the Londesborough collection, was knocked down for £40. An anonymous gift, by a lady, of Rudyard Kipling's *Echoes, by Two Writers*, in the original paper covers, with an original unpublished poem of 28 lines, "To the Ladies of Warwick Gardens, by Rudy and Trix," in R. K.'s autograph, and the name "Trix" written against that author's poems in the index, Lahore, n.d., fetched £90; whilst Mr. A. C. Bradley's first edition of *Meredith's Poems*, with the errata slip at end, orig. cloth, uncut, fine copy, J. W. Parker & Son, 1851, brought £33. What is supposed to be the smallest illuminated MS. extant was presented by Miss M. J. Lindsay, and fetched the comparatively low amount of 31 gns. It was entitled *Preces Latini*, a tiny little volume, neatly written in Roman characters, on 139 pages of thin vellum, with miniatures and initials by S. Gagliardelli, bound in black mor., gold tooled, gilt edges, signed and dated at Fiorenza, 1590. A set of proof-sheets of Underwood's (donor, Miss Boodle) inscribed in Stevenson's autograph, "Adelaide Boodle, these sheets with the kindest remembrances from Robert Louis Stevenson," dated 1887 on half-title, unbound, brought 29 gns.; an anonymous gift of R.L.S.'s *Father Damien*, original issue, of 32 pages, with inscription, "Offered to Father Russell by C. Baxter, 28 April, 1890," half mor., gilt edges, Sydney, 1890, the copy sent by the author to his friend Mr. Baxter, when he instructed him to defend him in a libel action, 24 gns.; and the same author's *A Child's Garden of Verses*, first edition, with two of his autograph inscriptions, orig. cloth, top edges gilt, uncut, 1885, £88.

Amongst the quarto volumes, Mr. Hugh Cobb's *Le Psaultier de David, avec les cantiques*, beautifully bound, with gold edges by Clovis Eve, and bearing the arms of Marie de Medici, 1586, was knocked down for 30 gns. Mr. H. J. Elwes's gift of *The Trees of Great Britain and Ireland*, by H. J. and Henry A. Elwes, with over

Painted by G. Morland ST. JAMES'S PARK *Engraved by F. D. Soiron*

400 fine plates, 15 parts in 7 portfolios, privately printed at Edinburgh, 1906-13, fetched 32 gns.; whilst the Misses Bailey's presentation of Gray's *Elegy in a Country Churchyard*, a large paper copy of Van Voorst's edition, edited by John Martin, whose own copy it is, containing 19 of the original drawings by Constable and others for the book, etc., mor. extra, gilt edges, 1836, realised £70.

American Art Sales

THE prices realised at the sale of pictures at the American Art Galleries, when various properties were put to auction, showed a slightly more satisfactory advance. On this occasion the majority of the works were either by modern artists or else those who have not been dead sufficiently long to render them antique. A *Landscape*, by N. V. Diaz, realised $155; Bierstadt's *Sunset in the Mountains*, $270; F. Ziem's *Grand Canal, Venice*, $310; J. Crome's *Old Bathing House, Norwich*, $150; Verestchagin's *Russian Blacksmith*, $155; T. Rousseau's *Landscape*, $280; W. Hart's *Cows Drinking*, $440; and Corot's *Hay Cart*, $600. Other prices realised were: *Edge of the Woods*, by B. Crane, $300; *A Glorious Sunset*, by G. H. Bogert, $545; *Portrait of Marie Anne Darras*, by Nattier, $150; *Portrait of a Man*, by de Troy, $360; *Where Waves and Moonlight meet*, by Rehn, $440; *The Granddaughter*, by Millet, $300; *The Feudal Tower*, by T. Moran, $640; *A Wheatfield*, by W. M. Chase, $310; and *The Shepherd's Lunch*, by G. S. Truesdall, $330.

The Blakeslee Sale

THE Blakeslee collection of paintings was dispersed in the Plaza ballroom on April 21st and following days, when the following high prices were realised:—*Portrait of a Lady*, by Allori, $1,400; *Madonna and Child with St. John*, by Domenico Puligo, $3,050; *St. Mary Magdalene*, by Spagna, $1,000; *Susannah and the Elders*, by Titian, $1,000; *The Little Shepherd*, by Murillo, $1,025; *Mariana, Queen of Spain*, by Velasquez, $1,050; *Charles III. of Spain*, $1,100; *The Jeweller's Daughter*, by Lucas Cranach, $1,175; *Portrait of a Man, holding a pen in his hand*, by de Backer, $1,025; *Landscape*, by John van Kessel, $1,625; *Portrait of Marguerite van Bromkart*, by van Mierevelt, $1,625; *Amorini*, by François Boucher, $1,725. Three lots following close on one another fetched $1,000 each. They were a *Portrait of Madame de la Martelière*, by Jean Louis Tocqué; *Portrait of Madame Vestris*, by Madame Vigée le Brun; and a *Portrait of the Duc de Penthièvre*, by N. de Largillière. Following the last-mentioned came F. Guerin's *Fillette jouant avec un Garcon Endormi*, which was knocked down for $1,125. Shortly afterwards another specimen by Largillière, *Portrait of a Lady of the Court of Louis XIV.*, brought $7,500. Other prices were a *Virgin and Child*, by Van Orley, $1,100; *A Lady of the Coningsby Family*, attributed to Van Dyck, but possibly by Sustermans, $5,100; *The Adoration of the Magi*, by Rubens, $13,000; *The Wedding of Psyche*, by Sir E. Burne-Jones, $2,100; *The Mackenzie Children*, by Sir John Watson Gordon, $1,025; and a *Portrait of the Earl of Portland*, by Dobson, $825.

The highest sums realised during the last part of the sale were as follows:—*Portrait of Lady Campbell*, by Hoppner, $4,200; *Hampstead Heath*, by Constable, $2,700; *Portrait of Miss Theophilus Palmer*, by Sir J. Reynolds, $6,100; *Portrait of Mrs. Musters as "Hebe,"* by the same, $3,600; *Portrait of Miss Kitty Fischer*, by the same, $2,500; *Portrait of Mrs. Drake*, by Romney, $3,900; *Portrait of the Countess of Guildford*, by Hoppner, $9,300; *Portrait of Lord Craig*, by Sir H. Raeburn, $3,400; *Portrait of Mrs. Stuart Richardson*, by the same, $8,100; *Portrait of Lady Melville*, by Sir T. Lawrence, $5,100; *Portrait of the Marquess of Hertford*, by the same, $3,700; and *Portrait of Mrs. Appleby*, by Romney, $10,300. Two famous modern subject pictures fetched $9,200 each. They were Alma-Tadema's *Sculpture Gallery* and Orchardson's *Young Duke*. The last lot but one in the sale was Reynolds's portrait of *Annabella, Lady Blake, in the character of "Juno,"* which realised $12,000.

The Ives Sale

SOME high prices were realised at the American Art Galleries when the Ives collection was dispersed. A famille-verte Khang-hsi vase fetched $8,000; a green oviform Ming jar, $6,100; a tall Khang-hsi vase, $6,000; a Khang-hsi slender vase, $3,900; a Khang-hsi oviform vase, $3,400; and an amphora-shaped famille-noire vase, $4,900.

When the extensive library came under the hammer, a MS. *Book of Hours*, of fifteenth-century French production, was sold for $1,175; a first edition of *Pauline*, by Browning, in the original boards, $1,425; a first edition in three volumes of *Robinson Crusoe*, by Defoe, $1,000; and an early first issue of Dickens's *American Notes*, with presentation inscription from the author, $405.

The Royal Academy Second Notice

UNLIKE most current exhibitions, the Royal Academy hardly tails off in quality towards the end. There may be a larger proportion of examples by members and associates in the first three or four rooms, but the remainder are always full of works of merit. Generally one of the largest canvases in the exhibition is hung on the north wall of the sixth room, and this year the position is filled by Mr. Seymour Lucas's *Flight of the Five Members, 1642*, painted for presentation to the House of Commons. Historical painting has never taken the same root in England as in France, and the traditions of the art in this country are not of the highest. Mr. Lucas follows the methods of Ward and Armitage, whose first aim was to tell a story clearly. He is, however, able to bring to his work a higher standard of draughtsmanship, a better quality of paint, and enhanced graphic power in the realisation of his conception. In this instance the grouping of his principal figures is achieved with pictorial and dramatic skill, that of Strode—the central object in the picture—dragged unwillingly to the boat by which the members are escaping, being especially spirited as well as thoroughly natural. It is only in the realisation of the minor figures in the background—the supers, as it were—that the artist has neglected to realise to the full the dramatic force of the scene. One fancies that the general excitement of the moment would be intense, and would not be confined to the escaping members. Some, at least, of their friends would escort them to the river-side; backward glances would be cast to see if there was a pursuit; swords would be held ready for drawing to repel, if necessary, any attempted arrest by force. Nothing of this is suggested in the picture. A crowd, presumably of the king's followers, is lined up about the entrance of the palace in the distance; a few groups of men near at hand are engaged in serious talk; but no eye is raised to see if any pursuit is coming or to watch the members in their flight. For all the notice the bystanders are taking of them, they might be a party on a pleasure trip.

Another large historical work is Mr. Frank O. Salisbury's *Queen Philippa pleading for the lives of the Burghers of Calais*. In this the artist has utilised to the full the opportunity for introducing rich colour and picturesque garb, and has attained a finely decorative effect. It may be objected that the rendering of the scene is somewhat theatrical, but one suspects that the actual event was something in the nature of a prearranged tableau ordered by the king, with the double idea of striking terror into the hearts of the burghers of Calais and displaying his own magnanimity. Mr. J. Walter West's *St. George of England* might come within the historical category by virtue of its title, but the artist has viewed the scene with the eye of a landscape painter, and the picture interests more by reason of its fine colour and atmospheric setting rather than by the realisation of the combat of the knight and the dragon. So, too, with Mr. Bernard F. Gribble's *Loyal Men of the Bounty*. The ship, floating lazily under a summer sky on a placid sea, with the heavily laden boat in the foreground, makes a pleasant picture with little hint of tragedy. Yet Mr. Gribble has well characterised the different figures in the boat. When one remembers the story, they fit aptly into their proper places; but without this memory one would be well content to accept the picture as that of an ordinary disembarkation.

Classical or allegorical subjects do not enjoy the same vogue as formerly—a matter of regret, for the traditional treatment of such work imposes a higher standard of draughtsmanship and more finished execution than that demanded by most other subjects. Sir E. J. Poynter's *Orpheus with his Lute* exemplified his usual scholarly manner, but hardly ranked with his best work. Mr. Briton Riviere pictured *A Night Outpost of Xenophon's Greeks* preparing to receive the onslaught of a couple of lions, who apparently were more afraid of the lighted brands held by the soldiers than their weapons or gleaming armour. The conception of the work was good, and it was carried out with considerable imaginative power. Mr. Harry Watson's *Allegory of Immigration* was pleasant in colour, well drawn, and well grouped, but hardly suggestive of a party of old-world wanderers braving the perils of an unknown land, which one would suppose was its intention. In another allegory, *Nature cast out*, the whole treatment was too realistic. The undraped figure typifying nature appeared to be merely a woman who by some mischance was wandering clothesless in a factory yard.

THE VELVET CLOAK BY JAMES GUTHRIE

This incongruity should not blind one to the really good drawing and careful painting of the work.

The spirit of industry, though not allegorised, was represented in the persons of its followers in several works. Mr. Lindsay G. Macarthur's *Dighting Beans* showed a group of rustics perched on a stack, in a well-filled stackyard, with a thrashing engine at work. The artist was probably less concerned with the picturing of industry than the realisation of sunlight and atmosphere. In this he had attained marked success. The piled-up straw stacks glowed in the warmth of the evening light, which suffused the dust-laden atmosphere with golden haze; while the general hot tone of the work was admirably foiled and kept in place by the introduction of some strong greens in the foreground. In the *Steel Workers* Mr. Stanhope Forbes showed a less attractive but far more animated scene, a factory lit up by the glow of white-hot metal, which busy workers were engaged in manipulating. The picture was vigorously painted, and gave a finely realistic representation of the scene. Among landscapes not already mentioned may be noted Mr. Oliver Hall's *Oak Trees on the edge of Coats Common*, somewhat monotonous in tone, but well composed and large in feeling; Mr. R. Gwelo Goodman's impressive but heavily painted *Ben Nevis;* Mr. Tom Mostyn's brilliantly coloured *Garden of Peace*, which was rather confused in the foreground and failed to be convincing; and Mr. Hughes Stanton's *Eskdale, Cumberland.* The last-named artist is gifted with little feeling for local colour, and whether he paints in Normandy or the Lake District, he sees nature in very much the same aspects, and clothes her with much the same tints. Allowing for the fact that the landscape hardly seemed typical of the district it represented, it was a noble piece of work, well composed, sedately rich in colour, and broad in feeling. The *Winter Sunlight mellows ere it dies* of Mr. Harry W. Adams showed delicacy and brightness; the *Old Apple Tree* of Mr. Denis Eden was a marvel of pre-Raphaelite delineation; and Mr. Frank Walton's *March wakes the adder and blooms the whin* was a sunny and pleasantly coloured landscape, which

compelled interest because of the delicacy and truth of the work.

Of coast scenes Mr. Julius Olsson contributed several in his usual vein, the best of which was *The Night Tide*, in which the moonlight shimmering on the water was effectively contrasted against the dark rocks. *In Dutch Waters*, by Mr. Moffat Lindner, was a rendering of white-sailed barges, with white clouds up above and their various reflections in the water patterned out into a strikingly decorative composition. Mr. John R. Reid's *Little Navigator* reminded one of the late J. C. Hook in its outlook, though marked by a greater zest for strong colour. One of the largest pictures in the exhibition was *A July Day*, by Mr. Gerald Moira, a bathing scene on the southern coast. Neither the subject nor the treatment of the work seemed worthy of the large scale on which it was presented. Some of the figures were individually good, but the general effect was confused, and the most satisfying part of the picture was the background. A mellow and atmospheric transcript of fish-boats *Home-coming* into a sunny harbour was by Mr. Robert W. Allan. Mrs. Laura Knight sent some pictures of girls bathing. Of these, *By the Sea*, showing a girl seated on a rock above the water, with a long stretching, shimmering expanse of sea beyond, was the most pleasing. The figure of the girl did not appear to be in correct perspective, as, judging by the height of the horizon, the spectator must have been looking almost directly down upon her from a considerable elevation. This was hardly suggested; but as an accurate bird's-eye view of the figure would have been far less pleasing, and the placid surface of the tender grey water, streaked here and there with patches of silver sunlight, formed a beautiful background, Mrs. Knight may be forgiven for her artistic licence. Another figure painter, Mr. Henry Woods, R.A., was seen at his best in a well-composed and interesting group seen in front of the School and Church of St. Rocco, Venice, the whole scene being rendered in quiet and luminous colour. Another of his works, *A Chat at the Reva, Venice*, was a little gem, brilliant in tone, and at once delicate and free in its manipulation.

Many portraits have already been noted, but their number is so great that a second instalment of criticism is necessary to cover omissions. The difficult task of painting a large group is essayed not over successfully by Mr. George Harcourt in his *Arbroath Whist Club*. One would imagine that the great handicap to such a work is that every member of a group desires that due prominence should be given to his person. Mr. Harcourt has apparently gratified this desire, with the result that the picture is less a good portrait group than a group of good portraits. In this respect Mr. John Cook is more successful in his smaller work. In this work the eight well-known scientists represented are focussed by an object of common interest, and appear posed naturally rather than fitted into their places. Mr. George Henry's *Spring Morning*, an open-air portrait group of two ladies, is sincerely painted, with a good sense of colour and atmospheric feeling, only marred by a lack of crispness in the handling. *R. A. Oswald, of Auchincruive*, is a good example of Mr. W. Llewellyn's smoothly finished work; a better, perhaps, is *Sir James Mills, K.C.M.G.*, in which the well-groomed appearance of the subject appears to happily coincide with the painter's polished style of art. Another artist whose work is executed in a similar style is Mr. Harold Speed, who in his dignified posthumous portrait of *The late Rt. Hon. Percy Illingworth* takes full advantage of the opportunity which the court dress of his subject gives him, and invests his rendering of the lace and satin, as well as of the sitter's physiognomy, with a certain elegant completeness which recalls the traditions of the French eighteenth-century masters of portraiture. Mr. Fiddes Watt's portrait of *The late Very Rev. Norman Macleod, D.D.*, was not less complete in its way, but in his style, which is more English, or rather Scotch, the method of the workmanship is more clearly in evidence. The work is vigorous and vital, and shows an increased feeling for colour. Another robust painting is Mr. G. Hall Neale's presentation portrait of *William H. Maze, Esq.*, in which the smiling face of the sitter in no way detracts from his intellectual attributes.

Among the sculpture the piece which has attracted most attention is the fine *Premier Martin*, by M. Egide Rombeaux, which has now been secured by private subscription for the nation. There is a fine largeness of feeling about the flowing lines of this figure, which is aided by the broad yet adequate handling of the marble. Mr. Hamo Thornycroft's group of *Britannia* with an Indian child, which is to form part of the Sind memorial to King Edward VII., was dignified and impressive. The *Bather*, by Albert Toft, was graceful and well modelled, but it seemed as if its high surface finish had deprived it of some of its vitality. A *Recumbent effigy of the late Lady Lever*, by Sir W. Goscombe John, R.A., was a successful example of monumental art, the peace and repose of death being happily suggested. In the *Memorial Bronze of Sir W. S. Gilbert* the deep relief of the portrait bust appeared to clash with the smaller figures at each side of the base of the monument, and the effect would probably have been better had the artist contented himself with executing a simple medallion of the dramatist.

Among other works which may be noted was a *Lead figure for a garden*, by Miss Ruby W. Bailey, which was both picturesque and adequately modelled: a group in glazed earthenware of *Children with Bull*, by Harold and Phœbe Stabler, distinguished by higher artistic feeling than usually characterises figures in modern pottery. In both these materials there is much room for good work, and it is a matter for regret that at the present time, unlike former days, so few sculptors of repute exercise their talents in designing ornaments for the garden or the house. One of the best portrait busts was that of *Major-Gen. Sir Coleridge Grove, K.C.B.*, by Mr. F. W. Pomeroy, R.A., which was vigorously modelled and full of character; and another, though somewhat sketchily treated, was that of *James Tulloch, Esq.*, by Mr. Alfred Drury, R.A.

The International Society of Sculptors, Painters, and Gravers

THE national rather than the foreign element again constituted the most attractive feature in the eighteenth London exhibition of the International Society at the Grosvenor Gallery (51A, New Bond Street). Despite the war, the exhibition was not much below its usual standard, and even the numerous eccentricities, which were hardly worthy of inclusion on their intrinsic merits, helped the general effect of the exhibition by affording a piquant note of contrast to the orthodox works. The war was not much in evidence, Mr. Walter Bayes's *August, 1914: The British Fleet will guarantee the Security of the North-West Coasts of France* was pre-eminently peaceful in its aspect, a secluded spot in the sand-dunes being shown, amidst which a woman and a child were tranquilly enjoying themselves, and only a torpedo-boat destroyer in the silver sea beyond hinted at the proximity of war. The real thing was pictured in the series of powerful lithographs by Mr. G. Spencer Pryse, the more impressive because set down without exaggeration or extraneous sentiment. One saw the difference between what actually happened and what one would have imagined should have happened, best exemplified in the lithograph showing the *Third Cavalry Division in Ghent, October 12th, 1914*. Here one would have supposed the entrance of the British horsemen might have taken the form of a semi-triumphant procession between cheering crowds. The reality was different. On the far side of the road one sees the line of British troops riding in one direction, while in the foreground an endless crowd of fugitives are hurrying off in the other. The two streams pass almost without noticing each other, for war is too urgent a matter for sentiment; it may be felt, but there is no time for its expression. A contrast to Mr. Pryse's tragic realism was Mr. Algernon Talmage's *Mary by the Western Sea*—realistic, indeed, in its expression of nature and its realisation of textures, but wholly idyllic in its feeling. Pleasant realism, too, was the key-note of Miss Emily Court's *Morning-room Window*, in which the silvery tones of the light-suffused atmosphere were set off by the bright and positive colouring of some crisply touched in flowers. The *Dancer* of Mr. George J. Coates would have been better if he had imparted a more joyous accent to his work. This pretty girl, tripping lightly in a picturesque eighteenth-century costume, should have been happy, but Mr. Coates had given her an expression of seriousness which almost suggested tragedy. It affected one as an unpleasant incongruity, like the introduction of a sad ending to blithesome comedy. Mr. Louis Sargent, over violent as regards his colour, in *The Serpentine Bay*, had obtained an almost monumental serenity in his *From Wengern—Evening*. The scene showed a deep gorge hemmed in by terrific ramparts of dark rock, above which rose snow-covered Alps backed by a blue sky. Painted simply and largely, almost in flat tones, the picture was singularly impressive. Another good landscape was the *Moonrise* of Mr. Edward

PORTRAIT OF EDWARD VI.
FROM A LITHOGRAPH BY ETHEL GABAIN (MRS. JOHN COPLEY), AFTER HOLBEIN

Chappel, an artist who is steadily acquiring a more robust individuality. He had avoided the exaggerated contrast of light and shade so common on renderings of moonlight effects, and every portion of his theme was set down in its true local colour with full regard for its atmospheric environment. Mr. Sydney Lee's *Fortress*—a border tower apparently converted to residential uses—was impressive, but rather monotonous in colour and deficient in interest. *The Descent from the Cross*, by Mr. Charles Ricketts, and *A Dead Christ*, by Sir Charles Holroyd, constituted almost the only religious pictures in the exhibition. Both painters had approached their themes with reverence, and though neither had fully risen to the greatness of the occasion, their works formed a real contribution to sacred art, sincere, unaffected, and devoid of shallow sentimentalism. Sir Charles Holroyd's work was the least ambitious. A single kneeling figure beside the body of the Christ served to personify his followers, while a simple landscape formed the background. The main lines of the composition were restful and dignified; the sentiment of the picture was one of calm and tranquillity; it revealed death as a haven of peace. Mr. Ricketts had seen his subject entirely differently. His colour was sweet and harmonious, but the lines of his composition were arranged in a series of gyrating curves, which rendered it instinct with tumult and movement. The figures of the Virgin and her female companions, cast on the ground in an abandonment of grief, carried out the same thought. It was not the triumph of completed sacrifice that the artist had tried to express, but the anguish of death. Among other works of interest were Mr. Francis Howard's *Interlude*, a picture of a girl, who, from her attire, had evidently been taking the part of "principal boy," resting on a sofa—there was much sterling work in this, but the interest was too much concentrated in the lower portion of the canvas; Mr. Charles Buchel's portrait of *Miss Ethel Marsh*, an attractive arrangement in blue and silver; Miss Flora Lion's group of *The Countess of Carrick and Children*, with its fresh colour and unconventional arrangement; and Mr. E. A. Walton's *The Mother*. The last-named picture would have been improved if the artist had altered the position of one of the woman's arms so as to support the child she was holding, for the urchin appeared to be resting on nothing.

Edinburgh and Glasgow: Modern Monochrome

WHILE it can hardly be gainsaid that constant evolution is in some degree needful to art's welfare, if not to its very life, this inherent need is often unduly emphasised. And too frequently it is made an excuse for slipshod craftsmanship, another favourite excuse for the latter being that the artist must needs express his individuality rather than work in accordance with a definite *régime*. Yet is there not something common to the really great productions of each separate age, however diverse in manner, however redolent of their respective makers' personalities? And Ruskin—to whose thoughtfulness and scholarship many people are apt to be blinded nowadays by his unfortunate failure to appreciate Whistler—was abundantly justified in maintaining that there exists an eternal criterion in art, this being especially the case, perhaps, where work in monochrome is concerned. For although, of course, Rembrandt materially augmented the province of etching, teaching those who practise it to attain a greater richness of tone than had been seen therein previously; and although a like development has slowly been brought about in lithography by various men—for instance, Delacroix—this does not vitiate the contention that the beauty pertaining to the fine prints of all periods is largely similar, depending mainly, as it does, upon good design. Accurate drawing may be taught, and, valuable as that capacity is, its possession does not necessarily constitute a skilled etcher or lithographer; but a real feeling for artistic arrangement, a genuine gift therefor,—these are things which are inborn, these are what a worker in any field of monochrome chiefly needs. And the truth of all this has been brought home forcibly to the writer lately while studying two singularly enjoyable exhibitions, the one at Messrs. Connell's gallery in Glasgow, the other at Messrs. Doig, Wilson and Wheatley's in Edinburgh, the nucleus in each case being composed of quite recent art with acid and needle. Indeed, the avowed *raison d'être*, in either instance, is to give publicity to the very latest achievements of the latest noteworthy etchers, some of whom are represented at both shows with identical prints. And the two collections, accordingly, may aptly be criticised together, another which may well be spoken of along with them consisting exclusively of lithographs by Miss Ethel Gabain, these being mustered at Messrs. Annan's in Glasgow. Nor must all available space be used without a few words, if only a few, concerning certain pictures which Miss Sarah G. Adamson is exhibiting in Edinburgh.

Among works by the less familiar of these etchers, one of the very best is Mr. E. B. Robertson's *Richmond Castle*, wherein is registered happily one of those moments when nature requires a strangely romantic aspect. Turner would have liked this print, marking in it something of a resemblance to divers pages in his own *Liber Studiorum*; while he would have been quick to praise the fine sense of largeness embodied in a number of Mr. Oliver Hall's landscapes, and a speedy appeal would have been made to him by those of Mr. Bernard Eyre, in each of which the distance has a beautiful look of remoteness, light being also suggested ably. The latter element, apparently, holds little interest for Miss Katherine Cameron, who nevertheless etches flowers and insects with a rare charm, one for whose like it were necessary to look to the art of the Orient; and, if it must be owned that her plates are almost too slight and small to be suitable for actual wall-decorations, it is equally certain that they would make delightful book-illustrations, the same being true of some rather Dureresque studies in architecture by the French artist, M. Béjot. He, like Miss Cameron, is evidently uninterested in light; but the able handling of this last is met with once again when scanning the creations of Mr. Martin Hardie, Mr. Alfred Hartley, and Sir Frank Short, all of whom, waiving their skill herein, manifest eminently that feeling for design exalted above

as the capacity most indispensable for an etcher. Look, for example, at Mr. Hardie's *Lonely Willow*, at Mr. Hartley's *Roadway in Northern France* and *Near Montreuil*, or, better still, at Sir Frank's *Solway*. In these prints nothing is particularly well drawn, yet in each instance there is not one of the scanty details whose position could be altered without injury to the general effect, the result being complete and beautiful works of art—etchings comparable to poems in which something is stated with the only possible words in the only possible places.

A further etcher evincing real talent is Mr. N. Sparks, whose landscapes mostly contain a fine suggestion of atmosphere; while three men who exhibit notable architectural studies are Messrs. A. Affleck, F. A. Fanell, and A. E. Howarth. Turning from their prints to those of Miss Gabain—who has been widely acclaimed of late as an adept in lithography, and who figures in the new edition of Mr. Joseph Pennell's invaluable treatise on that art—the first impression received is slight disappointment. For the artist, being mainly concerned with the Parisian *demi-monde*, suffers by inevitably provoking comparison with the brilliant Gavarni, who handled this topic on many hundreds of stones. And, clever as Miss Gabain's works of this sort are, she is really far more prepossessing in her landscapes, in several of which she has accentuated the strong blacks at just the right places; while a few of her portraits are well posed, notably *Rêverie*, which adequately fulfils its title, a transient mood of dreaminess on the sitter's part being adumbrated. In a number of her works in these last two classes the artist has attained that pleasant softness to which lithography lends itself in expert hands; yet the best of her prints, possibly, is one which is necessarily wrought in a harder, sharper fashion, inasmuch as it reproduces Holbein's *Edward VI.* And it is to be hoped that Miss Gabain, instead of resting content with this one lithograph after an old master, will see fit to follow it by a series.

Espousing a plan which would seem to be growing more common by degrees, Miss Adamson has not sent her works to a gallery, preferring to invite press and public to her own studio; and if, on initial acquaintance with her output, it looks infinitely slight, is this not a deceptive slightness like that of tempered steel? Not that strength, in the usually accepted sense of the term, is disclosed by anything from this artist's hand; yet how great, in reality, is the gift she demonstrates! Her sure eye for grace, illustrated by her handling of birches in various landscapes, is still more noteworthy in a set of diminutive figure-studies done on vellum, that difficult medium sacred to the mediæval missal-painters. And she evinces a thorough grasp of its possibilities, frequently compassing therewith the glitter and piquancy of colour which are almost its prerogative, while in her pen-and-ink drawings she shows herself equally a virtuoso. Here again is grace, together with that quality of design which is more important.

Exhibition of Old English Plate

THE exhibition of old English plate held at Messrs. Garrard's (24, Albemarle Street, W.) from June 7th to 18th, in aid of the British Red Cross Society, consisted of a particularly choice and valuable selection. Especially conspicuous was the series lent by their Majesties the King and Queen. His Majesty's fine epergne, canopy form, 1758, attracted no little attention, as did also the Queen Anne cup and cover, which was presented by that sovereign to Sir John Leake, captain of the *Eagle*, at the battle of La Hogue, and bears the inscription: "The Gift of Her Majesty for ye battle fought against ye French Fleet off Cape Malaga, in ye Mediterranean, ye 13 of August, 1704." Other items of importance were the coffee-pot which formerly belonged to William and Mary, and is engraved with the royal cypher and arms, and the large cup and cover presented to Sir Thomas Mundy, Mayor of Oxford, in 1761. It is obviously impossible for us to record in the space at disposal anything like an adequate description of the various pieces, but mention should be made of the King's pair of goblets, made in 1660 and used at the coronation banquet of William and Mary; Queen Alexandra's tall cup and cover, 19¾ in. high, Italian sixteenth-century style, designed in three tiers with various architectural and symbolical decorations, whilst on the cover stands a figure of Chronos; the Marquess of Downshire's corporation maces of Hillsborough and Blessington; Mrs. Hornsby Drake's steeple salt of 1599, height 16¼ in.; Queen Alexandra's pair of circular gilt tazze, which were presented to the first Duke of Cambridge, and bear the initials and coronets of his brothers and sisters; Sir Ernest Cassel's "Blacksmith's Cup" of 1655, which was "the Gift of Christopher Pym upon his admission to the place of Clerke of this Company" (the Blacksmiths'), the stem being fashioned like a figure of Vulcan, and the same owner's steeple cup of 1610 and bell salt of 1597. The Marquess of Crewe lent a circular plain salver, *circa* 1640, engraved with the arms of Elizabeth, Countess of Strafford, on which Thomas Wentworth, Earl of Strafford, was served for the last time in 1641; Mr. John Noble a Flemish sixteenth-century rose-water dish and ewer, as well as many other beautiful pieces; and the Duke of Norfolk the famous Howard Grace cup, 1525, which was bequeathed to Katherine of Arragon by Sir Edward Howard, standard-bearer to Henry VIII. After the death of the Queen it reverted to the family of the donor. The Duke of Portland was represented by a very numerous collection, amongst which were specially noticeable the pair of fire-dogs made by Philip Rollos in 1704, which bear the arms of Queen Anne, and were given to Robert Harley by royal warrant, July 15th, 1708; a gilt toilet set, embossed with mythological subjects, *circa* 1690; the gold christening font, with its figures of Faith, Hope, and Charity, made by Paul Storr for the baptism of William Henry, eldest son of the fourth Duke of Portland, 1797; and a jewelled and enamelled gold cup of seventeenth-century German work. The Earl of Rosebery's gilt standing cup and cover of 1616 attracted the attention, as did also many of the pieces lent by Mr. Alfred de Rothschild, including the Elizabethan "Dolphin" cup, the lapis-lazuli

cup and cover of 1824, and a gold teapot, which was the King's plate for mares, and was won by "Legacy" at Newmarket in 1736. Mention can only be made of the collections loaned by Lieut.-Col. Stanyforth (which included two fine potato rings), Lord Swaythling, Mr. B. J. Warwick, Mr. Asher Wertheimer (including a magnificent epergne and plateau of 1755), and Mr. F. A. White; but special notice should be accorded to Mr. C. Jackson's wonderful complete set of thirteen apostle spoons of 1638. Possibly the most *apropos* exhibit of the whole collection was the series of plate belonging to Nelson and bearing his coat of arms, which came from the Bridport collection of Nelson relics, and has been placed at the disposal of the Navy League by an anonymous donor. The pieces were in use on the *Victory* right up to Trafalgar.

Exhibition of British Regimental Plate

THERE are few collections of plate more interesting than those which belong to some of the English regimental messes. This is less on account of the beauty of the individual pieces than that nearly every one is a memento of some gallant action performed by the regiment, noteworthy event in its history, or of some distinguished officer belonging to it. Thus a look through the loan collection of regimental plate, in aid of the British Red Cross Society, exhibited at the Goldsmiths' and Silversmiths' Company, Ltd., 112, Regent Street, W., was like reading a chapter of history presented in a novel and intimate manner. One, unfortunately, must place the adjective "modern" before the word "history," for comparatively little of the old plate has survived the vicissitudes of campaigning and travel. Much of it has been lost at sea, and some of it has fallen into hostile hands. Thus the gift of a large silver service by the Colony of Dominica in 1805 to the 2nd Battalion Duke of Cornwall's Light Infantry was not only intended to commemorate the successful defence of the island but to serve as a substitute for the earlier pieces lost on that occasion. A handsome antique silver-gilt cup on silver pedestal, designed by the Princess Augusta, now belonging to the Coldstream Guards, was presented by that regiment to the Duke of York on his retirement from it as Colonel, and, after passing through the hands of the two Dukes of Cambridge, was purchased on the death of the last one and given by an anonymous donor back to the regiment. Some of the pieces are trophies won at military race meetings; and one, a silver model of a Nile boat, belonging to the 1st Battalion of the Royal Irish Regiment, though not coming within this category, represents the prize for what was one of the keenest races on record—the race in 1885 of the English forces up the Nile to save Gordon. The trophy was bought with the £100 presented by Lord Wolseley and won by the "splendid battalion by having come up the Nile to Debbeh in boats in less time than any other regiment." Many of the trophies were highly interesting as records of British uniforms at various periods. Besides the examples of regimental plate, there were shown many fine trophies lent by private and other owners connected with military and naval history. In this section were included a silver centre-piece, lent by the Duke of Marlborough, representing the first duke writing on the field of battle his famous dispatch announcing the victory of Blenheim; while the Duke of Wellington lent the well-known Wellington shield designed by Thomas Stothard, R.A., and presented to the "Iron Duke" by the merchants of London.

The Sydney Sale

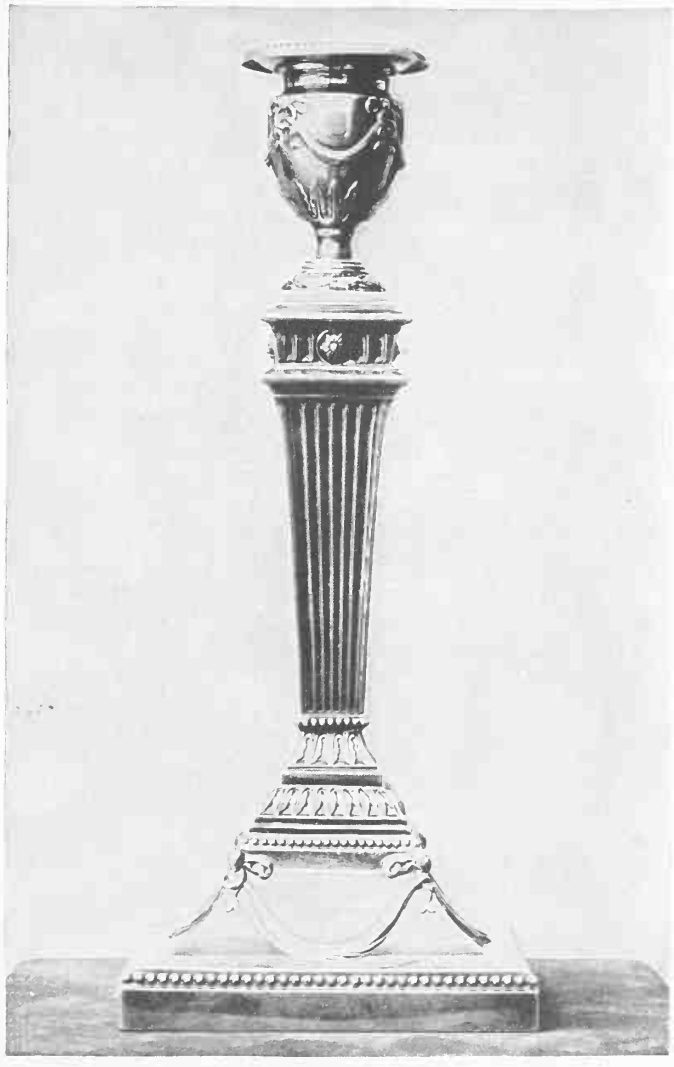
ONE of the few important picture sales since the outbreak of war took place on June 7th and 8th, when Messrs. Knight, Frank & Rutley dispersed the Sydney collection of old family portraits and other pictures at Frognal, Chislehurst. The highest-priced item in the sale was a three-quarter length portrait (44 in. by 34 in.) of *Madame Vigée Le Brun, 1782*, by herself, which had been given to Earl Sydney by the Empress Eugenie. This artist may not have painted self portraits more frequently than other painters, but they are generally among her more successful works, and several of them are well known from being in public galleries. The present version represented her in white dress, lace collar and cuffs, holding a garland of flowers and wearing ostrich feathers in her powdered hair. After a spirited competition it fell to a bid of £6,930. Works by other well-known artists included the following:—Thomas Gainsborough, R.A., *Miss Marsham*, in white dress and high coiffure, half length (29 in. by 24 in.), £3,600; Sir Joshua Reynolds, P.R.A., *George Selwyn*, wearing green coat, powdered wig, and white cravat, half length (29 in. by 24 in.), £735; George Romney, *John Thomas, second Viscount Sydney*, in blue coat, yellow vest, and white cravat, half length (29 in. by 24 in.), £787 10s.; and John Wootton, *A Landscape Portrait Group of Sir Robert Walpole, with groom holding a hunter, and hounds* (60 in. by 55 in.), £294.

British Industries Fair

THE chief failing in the British Industries Fair, held under the auspices of the Board of Trade, at the Agricultural Hall, was the smallness of the space at the command of the executive. The hall is a large building, but to organise a fair, giving adequate illustration of the various British industries represented, would need not one but several buildings of the kind. Nevertheless, the fair was thoroughly successful, and, following as it does on the large British pottery fairs held this year and last at Stoke-on-Trent, may be taken as an instance that the English manufacturer is at last waking up to the imperative necessity of holding exhibitions of this nature. One of the strongest—if not the strongest—sections of the display was that devoted to china, earthenware, and glass. Most of the leading makers were represented, and though in the comparatively small space at command they could not do full justice to the variety and extent of their productions, they were able to show their more recent novelties and examples of their typical wares. It is to be hoped that an enterprise so well initiated will be continued next year on a much larger scale.

"Report of the Committee of Trustees of the National Gallery"

THE *Report of the Committee of Trustees of the National Gallery* has been issued at an unfortunate moment; the war has obliterated the little interest which the British public formerly took on the subject of art, and by the time the conflict is over the Committee's report will probably be forgotten. This is the more to be regretted as it is a well considered document, embodying much information and many recommendations of considerable importance. The report may be divided into two sections, one concerning modern art and the other that extensive class of works which come within the category of "old masters." The latter have been leaving the country in scores. The Committee give a list of over five hundred important pictures sold out of the United Kingdom during recent years, not a single item in which but would not have been a welcome addition to the National Gallery. If the drain is continued at the same rate for a few years, it appears not unlikely that no masterpiece of first-rate importance will remain in the country outside the public galleries. Unfortunately, the public galleries do not receive adequate support from either the Government or private sources to enable them to stem this outflow to any substantial degree. The annual Government grant to the National Gallery for the purchase of pictures amounts to only £5,000—exactly half the amount that was given fifty years ago, when the price of works of art of the highest class was certainly under a fifth of their present



EIGHTEENTH-CENTURY CANDLESTICK, 1782 MADE AT SHEFFIELD
CLASSIC STYLE AT VICTORIA AND ALBERT MUSEUM
FROM "CHATS ON OLD SILVER" (FISHER UNWIN)

value. In other words, the grant of £10,000 given in 1866, and which was not then considered as excessive, would be equivalent in purchasing power to one of £50,000 immediately before the war.

It is only fair to the Government to state that during recent years the annual grant has been from time to time increased by additional amounts, so that pictures of special interest, which happened to be in the market, might be secured. Including these special grants, the average amount annually expended by the Government on works of art for the National Gallery since 1855 has been as follows:—During the ten years 1855-1865, £9,830; during the twenty-four years 1866-1889, £13,262; during the eleven years 1890-1900, £8,960; and during the eleven years 1901-1911, £8,820. It thus will be observed that the last period shows the smallest annual expenditure.

If the country had had to depend wholly upon the Government grant for additions to the National Gallery, the situation during the last few years would have been disastrous. As it was, it was to some extent saved by private beneficence. In 1903 the National Art Collections Fund was formed with the object of supplementing Government efforts. Between that year and 1911—the last year for which figures are given—while the Government grants amounted to only £82,000, the Art Collections Fund contributed £119,700 and various private subscribers £30,612. Despite this munificence on the part of private individuals, the nation has been deprived of many pictures which would not only have been advantageous acquisitions for the National Gallery, but were actually needed to fill up gaps in the collection. These were secured not only by American multi-millionaires, who may be supposed to have been willing to pay prices which no English government would have dared to rival, but also by the national galleries of countries far less wealthy than our own. The Kaiser Friedrich Museum may be taken as an example. During recent years this institution has bought no less than forty-five important old masters from English owners. These included examples by the following artists, who are either inadequately represented or not represented at all in the National Gallery:—Roger van der Weyden, 1; H. van Eyck, 2; J. Zoffany, 2; Albrecht Dürer, 4; Joos van Cleef, 1; Geertgen van Sint Jans, 1; C. Witz, 1; Masaccio, 1; and Sassetta, 1. The works of most of these artists are very rare, and in several instances the opportunity to secure desirable examples may never occur again.

Though the grants given by the Government for buying old masters are small and altogether inadequate, they are munificent compared with amounts devoted to the purchase of modern works. Only the Tate Gallery and the Victoria and Albert Museum are concerned with these; the former is wholly concerned with modern English painting, while the functions of the Museum, though it was originally wholly intended for the display of applied art, have been so extended that it now contains a few old masters, a large number of modern English and continental works, and the national collection of water-colour drawings. Oil-paintings are no longer purchased by this institution, though water-colour drawings are. The amounts expended in buying pictures and drawings have been gradually decreasing. During the five years 1891-1895 it averaged £784 annually; 1896-1900, £508; 1901-1905, £254; and 1906-1910, £179. For the last two years of the series, 1909 and 1910, the total amount thus expended in the recognition of water-colour painting, the most truly national of all British arts, was £9. Modern British oil-painting, however, has fared no better. The sums required for the purchase of pictures for the Tate Gallery are supposed to come out of the grant to the National Gallery, and the trustees—perhaps wisely, considering its small amount—have used it almost entirely for the latter institution; consequently we have the anomaly that the Government makes no provision whatever for the encouragement of modern English art. As a contrast to this, in France the sum of about £7,000 per annum is available for the purchase of modern French art, while in Berlin the national collection of modern German art has an annual grant of £5,000. Other weaknesses of the English system—or rather want of system—is that no grant is made for the purchase of modern foreign pictures or modern sculpture, and the functions of some of the national collections are to some extent duplicated; the Victoria and Albert Museum, more especially, containing a large number of old and modern works, many of them important, which should come more properly within the scope of either the National or Tate Galleries.

The recommendations of the Committee to mend this state of things are well thought out, and are accompanied by several independent schemes by Lord Curzon, which they generally endorse. The Committee pronounce against either placing an embargo or levying a duty on the export of works by old masters. They recommend that the annual grant to the National Gallery for the purchase of pictures should be increased to not less than £25,000; or, failing this, that a duty on important works of art sold by auction should be levied to provide a grant; or that the estate duty on works of art should be set aside for the purpose. Most people will cordially agree to the first recommendation being enforced directly the state of affairs permits. The expedient of raising money by taxing public sales would probably only cause the more important works of art to be sold privately, a procedure which, even under present conditions, is more and more adopted. A further excellent suggestion by Lord Curzon is the formation of a Society of Friends of Art, under the patronage of His Majesty the King, to consist of 50 members who would undertake to contribute either £1,000, or, if this be thought too much, £500, for a minimum of ten years. These subscriptions are to be devoted to the purchase of works of art for the national collections. Other recommendations are that the profits derived from the sale of catalogues and photographs and admissions to the gallery should also be devoted to this, instead of, as now, swelling the revenues of the Government. The income from these sources, in the case of the National and Tate Galleries, amounts to about £3,500, and could probably be augmented. Before

GEORGE JOHN EARL SPENCER, K.G.
BY JOHN SINGLETON COPLEY
In the possession of Earl Spencer, K.G., at Althorp

NGAM
BLIO
B.

POSSET-POT AND COVER, 1683 AT VICTORIA AND ALBERT MUSEUM

MARKS ON ABOVE FROM "CHATS ON OLD SILVER" (FISHER UNWIN)

leaving the subject of the Government grants to the galleries, it may be mentioned, as instances of the competition they have to face in securing important pictures, the Metropolitan Museum, New York, in 1911, expended £112,570 on works for the permanent collection, and that the income available for this purpose is being constantly increased by bequests and donations.

Of perhaps even greater importance are the recommendations of the Committee in regard to the Tate Gallery. This institution, which more than any other should seek to elevate the standard of modern art, is at present so situated that its directors can do little towards that end. It is administered by the National Gallery board of trustees, who are presumably chosen for their knowledge of and interest in works by the old masters, and so are not likely to have much regard for modern painting. Their time is almost wholly occupied with the affairs of the older gallery, and the newer one is consequently neglected. It has no funds at its command for the purchase of works of art, and the standard of its contents, and consequently its prestige, are lowered by the necessity of having to house all the pictures bought by the Royal Academy under the terms of the Chantrey Bequest, many of which are not considered desirable additions.

The Committee advocate the gradual conversion of the gallery "from a place exclusively devoted to modern British art to a gallery of British art, subject to the proviso that the finest examples of the British masters should continue, as now, to be hung in the National Gallery. The relation of the two galleries to each other would thus become very much like those of the Luxembourg and the Louvre in Paris, in so far as the younger gallery becomes a feeder for the older one, sending to it such pictures as have attained to the higher standard of the old masters." The National Gallery would reciprocate by sending down to the Tate Gallery the minor works of the great masters. A necessary corollary to this is that the management of the two galleries would have to remain closely connected, and it is suggested that instead of having an entirely independent board for the Tate Gallery, which at first sight would appear to be the most feasible arrangement, it should be composed of four or five members delegated by the National Gallery trustees and an equal number selected by the Government, and that in addition an expert advisory council should be formed, the members of which could be individually consulted by the trustees whenever it was deemed expedient to obtain their advice. These suggestions appear most desirable. Another, the expediency of which seems more doubtful, is that the Government should transfer the administration of the Chantrey Bequest from the Royal Academy to a

reconstituted board of trustees for the Tate Gallery. It is no doubt probable that the board would secure far more representative works than has hitherto been done by the Academy, but it may be questioned whether, as it is alleged, the transfer would be "in strict accord with what were undoubtedly the intentions of Sir Francis Chantrey himself." Chantrey was an academician, and his likes and prejudices in regard to art were probably equally as academic as those of the present academicians. It was not the neglect by the public of a great original artist like Constable which moved him to make his bequest, but their neglect of Hilton, an academic painter of the second rank. It is, however, essential that in some way or other the Government should provide funds for the purchase of modern, and more especially of modern English, work. The urgency of the matter will be understood when it is stated that many sections of modern British painting are better represented at the Luxembourg than at the Tate Gallery.

"Chats on Old Silver," by Arthur Hayden (T. Fisher Unwin. 5s. net)

DIGRESSIONS from the point inexcusable in a lecture or essay may be forgiven one who only professes to "chat" on a subject, yet, making allowance for this, one feels that Mr. Arthur Hayden, in his *Chats on Old Silver*, has somewhat abused the privileges accruing to him from the use of this title. Thus out of four and a quarter pages devoted to punch-bowls, something over a page is given over to a description of Hogarth's well-known prints of *Beer Street* and *Gin Lane*, while the mention of a punch-bowl of 1704 serves as an excuse to drag in a half-page biography of Charles Mordaunt, Earl of Peterborough, merely because he captured Barcelona in the following year. Even then Mr. Hayden is not content to restrict himself strictly to his subject, but introduces quotations from Shakespeare and Milton on the virtues of ale, reflections on the prevalence of spirit-drinking during the eighteenth century, and an account of the origin of the word "punch." It is little to be wondered at that, after these inroads on his space, the author has been obliged to content himself with the description of one variety of punch-bowl, while his account of punch-ladles is limited to a warning to young collectors to beware of forgeries with dated coins inserted. The section on punch-bowls is hardly to be taken as a fair sample of the general contents of the book, yet throughout its pages the author's deviations into by-paths must annoy the reader who is in quest of useful information. The book, however, also caters for this class of reader. The tables of date-letters and hall-marks, both of London and the provinces, are full and well arranged, and several well-written chapters are devoted to their explanation. The section on Church plate, though not giving any pre-Reformation pieces, adequately describes and illustrates various typical types in vogue between the reigns of Elizabeth and Anne. Domestic plate is more unevenly treated, but the chapters on the subject suffice to give the tyro a good idea of the various types. The volume, like all the "Chats" series, is well illustrated.

A New Catalogue

WE have received his latest catalogue from Mr. F. R. Meatyard (59, High Holborn, W.C.), which contains a number of interesting items. Especially noticeable are the original drawings by old masters, conspicuous amongst which are the names of Alken, Cotes, Cotman, Gainsborough, Girtin, Landseer, Rowlandson, Rubens, Rembrandt, Van Dyck, and that little cultivated but great artist, Henry Bright. The other parts of the catalogue are concerned with rare engravings and etchings of interest to the connoisseur.

"The Treasure Hunt: The Conspirators in Constantinople" By Arthur Lazenby Liberty (Liberty & Co. 2s. 6d. net)

AFTER reading Sir Arthur Liberty's interesting diary of his adventures, "kernoozing" in Constantinople, one inclines to the theory that he is an admirer of Charles Kingsley's breezy style. It is always interesting to read about the East, but the fact of the writer being a connoisseur of art objects confers an additional charm. The zest of acquiring treasures on the spot, as it were, makes the pursuit seem real and life-like. The diary commences with some account of Buda-Pesth, which, as is rightly observed, "has nothing to do with the Treasure Hunt," and continues with a recital of the adventures of "the Conspirators" in Constantinople, barred for the present to travellers out of uniform. To this succeeds an entertaining *résumé* of the purchasing of beautiful carpets and other *objets d'art*, as well as the set-backs and disappointments which attended the peaceful campaign. Since this is obviously one of the latest books on the subject, we can foresee that Sir Arthur Liberty will have a large audience to the history of his peregrinations.

Cameo Collecting

A BRANCH of collecting which has come very much to the fore of late is that which deals with cameos. The art is an ancient one, and specimens were prized for their beauty by connoisseurs of ancient Rome just as much as by those of modern London. Although the surface on which the artist worked was necessarily restricted, it is quite surprising how even subjects comprising many figures could be depicted with real taste and accuracy. Mr. Edward Good (1, New Oxford Street, W.C.) has, in his collection of some eight thousand specimens, a cameo representing the *Triumph of Ceres*, which displays no less than twenty-four figures in its design. This remarkable example was carved by and bears the signature of Lamont, who produced it during the early part of the nineteenth century. The cameo is singularly effective for decorative purposes, and in this respect it is comparable with jewellery made from antique watch-cocks, which may take the form of pendants, necklaces, or "mystery" rings with little secret boxes to hold scent. Mr. Good has published an interesting little brochure, fully illustrated (1s. net), which deals more fully with the subject than we can do in the space at disposal.

"The Place-Names of England and Wales," by the Rev. James B. Johnson, M.A., B.D. (John Murray. 15s. net)

THE origin of English place-names is both a fascinating and instructive study. By means of it much light is thrown on the distribution of the early inhabitants of the kingdom and the race origin of its present population. Unfortunately, the way of the student is beset with difficulties; the primitive names have become so changed in form and sound during the course of centuries that many of them are hardly recognisable in their present aspect. Instances frequently occur when a Celtic name is presented under a Saxon form, resembling it in pronunciation but wholly different in meaning; while in a few cases nearly all the many races who have migrated into these islands since the beginning of recorded history appear to have had a share in clothing a place-name in its present garb. The result is, that most books on the subject teem with errors, largely caused by writers accepting the current spelling of a name without troubling to trace it back to its earliest recorded forms. In this respect *The Place-Names of England and Wales*, by the Rev. James B. Johnson, shows a marked advance on earlier works of a similar character. This is the more praiseworthy, because, as a busy clergyman in a Scottish provincial town, having only brief intervals of leisure to consult the public libraries in Edinburgh and Glasgow, he was greatly handicapped in his study of the subject. With him, however, his work has been a labour of love, and as the fruit of twenty years' research, he has given us what is undoubtedly the most complete and reliable dictionary of English place-names that has yet been published. It was, of course, not to be expected that all Mr. Johnson's four or five thousand derivations should be free from error, and several, at all events, appear open to question. Space will not permit the examination of these doubtful examples, but one may be cited less with the idea of proving Mr. Johnson to be wrong than of showing the enormous difficulties of his task. The instance in question is "Malmesbury," the derivation of which is given as from "Madulf's burgh"; Maidulf, according to William of Malmesbury, being an Irish hermit, who established a monastery there during the seventh century, in which the famous Aldhelm, Bishop of Sherborne, was one of his pupils. William attempts to prove his assertion by citing an early charter in which Bishop Leutheris, of Winchester, grants to Aldhelm, the priest, land the name of which is Maidulfsbrig. This charter, if genuine, would conclusively identify Malmesbury with Maidulf's town, the name of the monastery where, according to Bede, Aldhelm was educated. On the face of it, Mr. Johnson was justified in accepting such authority as conclusive. Mr. A. F. Leach, however, in his interesting *Schools of Mediæval England*, has gone still deeper into the matter, and has practically proved that William of Malmesbury's seventh-century charter was a pious fraud, that it is questionable whether the Irish hermit Maidulf was not merely a figment of his imagination, and that Aldhelm had probably no connection at all with Malmesbury. The derivation of the name he gives as being from "the bury or fortified hill of malm." This is probably correct, for the Ordnance Geological Survey shows Malmesbury as the northernmost and culminating point of a narrow streak of *corn-brash*, or malm, which lies west of the chalk which forms the greater part of Wilts.

"Memoirs of the Duke de Saint Simon," an abridged translation by Francis Arkwright Vols. I. and II. (Stanley Paul and Co., in 6 vols. 10s. 6d. each net)

MOST abbreviations of standard works are to be avoided. A book which has attained a position as a classic is generally of sufficiently sustained interest to make every word of it worth reading; and this rule, however, is made good by not a few exceptions—exceptions, moreover, which will grow more numerous as the mass of literature, which each student must master before he can be considered well read, grows more prodigious. These exceptions must obviously include the *Memoirs of the Duke de Saint Simon*. It is a work of enthralling interest, which no student of the periods of Louis XIV. and Louis XV. can afford to neglect, but its immense bulk may well daunt the hardiest reader. Saint Simon, though a genius, was not a professional writer, and he possessed many of the failings of the amateur. His narrative, almost epigrammatic in its terseness in places where his pen was carried along by strong personal feeling, at other times becomes prolix, and more especially is this the case where the prerogatives of his ducal title were concerned. On this subject Saint Simon was obsessed; any infringement of his rights he treated with a prolixity of detail which speedily becomes wearisome; so that a judicious curtailment of his book can well be made without depriving it of any of its essential interest or charm of personality. Mr. Francis Arkwright in his newly published translation has succeeded in achieving this, his abridgment reading like an original work, and preserving the raciness of Saint Simon's narrative to a remarkable degree. This is the more praiseworthy as the Duke's French is by no means academic, but abounds in colloquialisms which are difficult to transfer to a foreign language. The first two volumes of the translation take the reader up to the death of Madame de Montespan in 1707. They cover the period of the zenith of Louis XIV. and his decline. It is a wonderful panorama of the age that Saint Simon presents to us, the more complete and graphic because he was an observer rather than an actor in the great events among which he moved, and could view them with a certain amount of detachment. Though not in office, he was generally taken into confidence by those who were, and so the motives underlying the acts of the king and his ministers were laid bare to his pitiless scrutiny. In the art of drawing a life-like portrait in a few pregnant sentences, and of depicting a dramatic scene with a vividness of description that makes it appear real, the duke has had few rivals. Mr. Arkwright's translation, in spite of its condensation, may be recommended as one of the best—perhaps even the best—English editions of the *Memoirs* for the general reader.

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Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings and Etchings.

Bartolozzi Prints. — A9,394 (Ware). — If your four coloured engravings, entitled *Morning*, *Noon*, *Evening*, and *Night*, by F. Bartolozzi and Tomkins, after Hamilton, are genuine, they are of some value, but as there have been numerous reproductions, we must see the prints themselves before appraising a definite value.

Wood Engravings by F. Sandys.—A9,397 (Bishop's Waltham).—To answer the whole of your enquiry would necessitate a lengthy search at the British Museum. We can say briefly, however, that (1) *If* appeared in *The Argosy* (which commenced in 1868), the original drawing being exhibited at the "Arts and Crafts" of 1893; (2) *Medea* was reproduced as a silver-print photo in Colonel Richard's poem of that title (Chapman & Hall, 1869); and (3) *Dande* appeared on page 147, Volume III., of the *Century Guild Hobby-Horse* (Chiswick Press).

Miscellaneous.

Abraham Burton, Watchmaker. — A9,387 (Wakefield).—Abraham Burton, the watchmaker, was apprenticed to Richard Masterman in 1650. He entered the Clockmakers' Company in 1657, and was living in 1700.

Royal Academy.—A9,389 (Taunton).—The Royal Academy was founded in 1768, the first president being Sir Joshua Reynolds. Burlington House did not serve as the headquarters until 1869. Previous to then, the exhibitions had been held at Pall Mall, Somerset House, and the National Gallery.

Painters and Paintings.

Unidentified Paintings. — A9,335 (Portsmouth). — Owners of unidentified paintings of all descriptions should have them reproduced in our NOTES AND QUERIES Section, which has proved an excellent medium for all purposes connected with the tracing, locating, or ascription of works of art of all descriptions. The April instalment introduced a remarkable case of identification to our readers. The two paintings reproduced side by side on page 211 of that issue, the original portrait of Jules H. Forget, 1779, and the copy made specially for another branch of the family, have attracted no small attention from art-lovers. And this is only one from the lengthy list of successes achieved by the department, which, apart from the general interest attaching to them, afford excellent proofs of the value of NOTES AND QUERIES as a medium of identification. Possessors of doubtful pictures have applied to us as a last resource, and if they have any appreciable interest attaching to them, the desired information is almost certain to be elicited sooner or later. THE CONNOISSEUR reaches collectors even in the most remote portions of the civilised world, which, of course, does not include certain European countries at the present day, and thus provides a means of communication between connoisseurs who would otherwise have been entirely cut off. We are glad to say, moreover, that those who have exhibited their treasures in these columns express their satisfaction at the method of reproduction, the fixed charge for which is 10s. 6d. per block. A recent letter from an American client says, "I wish to tell you how much I liked the way you handled my portrait; the cut was splendid. I thank you"; whilst a Scottish correspondent writes, "The portrait of —— looks very well in your issue; thanks." The Enquiry Manager is always pleased to give further information on this subject and to answer questions which may occur to intending clients.

Water-Colours by T. B. Hardy.—A9,395 (Gerrard's Cross).—At Christie's, March 7th, 1910, *Portsmouth* (15½ in. by 39½ in.), by T. B. Hardy, realised £27 6s., whilst the same artist's *Venice* (12½ in. by 20 in.) sold for £33 12s. at the same rooms on November 28th, 1910. We should require to see the paintings you mention before being in a position to appraise a value.

Il Rustico.—A9,396 (Edinburgh).—"Il Rustico" was the appellation of Rustici, a Sienese painter of grotesque subjects, who lived during the sixteenth century. His grandson, who died in 1625, was called "Il Rustichino," and painted historical works. **Francesco Ruschi,** or Rusca, as it was sometimes spelt, was a seventeenth-century historical painter at Rome, and studied under Michael Angelo da Caravaggio, the celebrated Italian artist (1569-1609).

Muccioli.—A9,399 (Worcester).—There were two painters of this name, father and son. The former, Bartolomeo, flourished at Ferrara during the fifteenth century, whilst the latter, Benedetto, lived at Urbino *circa* 1492. Both produced historical subjects.

WILLS AND TESTAMENTS:

Their Value to the Antiquary, the Genealogist, and the Topographer

BY RICHARD HOLWORTHY, F.S.G.

CONSIDERING the great amount of valuable information which is to be obtained from wills for the antiquary, as well as for the genealogist and topographer, it is surprising that more use has not been made of these records in the past, or at all events that more exhaustive searches have not been made in them. Indeed, many county and parish historians have entirely ignored the fund of personal information contained in wills, some on account of the immense amount of material to be searched and its inaccessibility, and others from a want of knowledge of serious research.

Every genealogist knows that wills form the backbone of his subject; that no pedigree can be compiled without them; and that no family history can be completed without the personal touch to be obtained from them which raises it above the dryness of a sixteenth-century visitation pedigree. The serious parochial writer cannot perform his work without having searched wills, to trace the families and the distribution and descent of lands in his parish, and to acquaint himself with the numerous references to be found to the church, and perhaps to trace the origin of articles which have been stowed away for centuries in the parish chest.

There is, however, another use for wills which seems to have escaped the attention of most antiquaries, that is the possibility of identifying portraits, or tracing some relic, with an historic association of which we were ignorant, or about which we had but a vague tradition. For instance, a reference was recently found in a will of about 1790 to Oliver Cromwell's coffee-pot, which was then in the possession of the testator; this article may now be lying covered with dirt in some old outhouse, the owner having no idea of its associations and value.

As we have already said, for the genealogist wills are indispensable, not only those of the surname in which he is interested, but of other families which are apparently unconnected. It can be safely said that no pedigree of eight or nine generations can show the marriages of all members of a family, but most of the missing marriages could be found if a thoroughly exhaustive search of wills was made. Generally speaking, a testator mentions all his children, and in cases where his daughters are married he will almost certainly mention the names of their husbands. Thus if we are interested in the family of one of the husbands, we get the name and parentage of his wife, and other valuable information about her family, which might not be obtainable elsewhere; or we might prove her to be an heiress, and thus be able to add another quartering to the family arms.

It is not only relations about whom we get these interesting notes, but also other people in no way related to the testator, as the average number of different surnames mentioned in a will is about a dozen. Many a difficult problem in identity has been solved by a signature, and there are generally three signatures of witnesses on each will, as well as that of the testator.

It is these hidden references that the genealogist wants, and which he has been unable to get. For instance, in the will of Robert Sowthey, of Woodford, in Wellington, co. Somerset, yeoman, dated 1670, we find, amongst other references, the names of the husbands of his four daughters, viz. Anne, wife of Anthony Cording; Eleanor, wife of Thomas Munday; Alice, wife of John Coles; and Mary, wife of Thomas Cording. Having got the name and parentage of the wife of Thomas Munday, we might also find some useful information about his family in the wills of the Cordings and the Coles.

For another example we give an abstract of the will of Hester Musgrave, of Wellington, widow, dated 1719, who desires to be buried privately without pomp at Bristol, and to be laid near her father's grave, or if she die elsewhere, to be buried at Topsham, co. Devon. She mentions her son, Humphrey Holway; Cousins Sarah and May Daniel, of Bristol, and their sister, Susannah Daniel, to whom she has already given a "golden medall." Katherine Hellier, of Taunton, widow. Grace Gill, widow. Amy Pring, widow. Bridget Vanvert, my kinswoman, and her husband, of the Island of Guernsey, and their four children. Robert Worth, of London. Mary Bowerman, of Topsham, widow, and her daughter Pat. Susanna Trevella, widow, grand-daughter of my sister, Mary Stevens.. William, Thomas, and Daniel, sons of William Best, and his late wife Hester, of Topsham, and their daughter Elizabeth. George Cockram, of this town, sergemaker. Joseph Weekes, of Little Sampford, tanner, and his son Joseph. Hannah Cole, of Bristol. William Best, junr., my silver tankard, which belonged to my son, Humphrey Holway, having his coat of arms on it. Humphrey Berry, of Wellington, clerk. Cousin Sarah Edwards, of London, and her husband. To . . . . Thesayer, of Greenwich, co. Kent, granddaughter of my brother-in-law, Thomas Hollaway, late of Greenwich, mariner. Jeffry Bartlett. James Parsons, of Samford. The witnesses are Jos. Kennaway, John Cade, and Mary Kennaway. This will mentions no less

than twenty-three different surnames, and gives many valuable clues concerning some of the people mentioned in the will which might be unobtainable elsewhere. For instance, if we were interested in the family of Thomas Hollaway, late of Greenwich, and had no idea as to where he came from, this hidden reference would immediately suggest to us that he came from the West Country.

For a short example of the topography to be gleaned from wills, the following abstract of the will of John Fawkener, of Waldron, co. Sussex, will suffice:—"The parcel of march land in Mauxey and Pevensey, parcel of the manor of Lampham, called the Twelve Acres, to the north of the way leading from Chercheaker Bridge to Ryene Bridge; also lands in Barwashe, purchased of Thomas Greene, and John, his son, called Mottingsden." By the aid of wills these very lands might be traced for centuries.

Even those who ridicule genealogical research, and perhaps look upon it as a form of snobbishness (there are still some who regard it in this light), must find amusement in reading some old wills. In that of Thomas Curtis, dated 5 January, 1797, there is an entertaining little passage, in which he requests "a stone to be erected to the memory of my father and mother, uncle and aunt Curtis, and self, and if you can squese in Jack do; this is poor Tom's will, and make no doubt but it will occasion a smile." And later, "A guine for poor Poll Thare, which has been my Semstress for many years." Another good example is the will of John Hedges, Esq., written in verse, and which was duly proved in the Prerogative Court of Canterbury in July, 1737, and is not unique:—

This 5th day of May
Being Airy and Gay
To Hipp not enclind
But of Vigorous mind
And my Body in Health
Ile dispose of my Wealth,
And of all I'm to leave
On this side of the Grave
to some one or other
I think to my Brother
But because I foresaw
That my Brethren in Law
If I did not take Care
Woud come in for a Share
Which I noe ways intended
Till their Manners were mended
(And of that God knows there's no sign)
I do therefore Enjoyn
And do strictly command
Witness my hand
That nought I have got
Be brought in Hotch Pott
But I give and devise
As much as in me lyes
To the Son of my Mother
Myn own Dear Brother
To have and to hold
All my Silver and Gold
As the Affectionate Pledges
Of his Brother John Hedges.

As we have pointed out, the average number of surnames mentioned in a will is about a dozen; therefore, if there are one hundred wills entered in the calendars for a particular family, there should be some twelve hundred of these hidden references, which without doubt would clear up many a problem. We will now show how these notes are to be obtained, and the least expensive way of doing it.

It is intended to commence by searching all the wills in the Prerogative Court of Canterbury for the year 1661, a year which proved to be a turning-point in history, and of particular interest to the genealogist, both in England and America, as after the Restoration many who, owing to the civil wars, had left their native parishes to seek their fortunes in the great towns, or who had undertaken the perils of a two months' journey across the Atlantic to escape from the religious persecution of the day, now returned to the homes of their birth, or, failing this, found notice in the wills of those left behind.

On the co-operative system, which we adopted some time ago with excellent results, the search can be made at a purely nominal cost, a subscription of 8/6 being sufficient for all references to any one place or surname, however spelt, for 1661.

Should this search prove a success, it is hoped to go through the wills for other years in the same way. It is, of course, unnecessary to point out that such a search will take several weeks to complete, and therefore could not be made specially without considerable expense.

Those wishing to avail themselves of this offer should send in their names at once to the Genealogical Editor, THE CONNOISSEUR, 35 to 39, Maddox Street, London, W.

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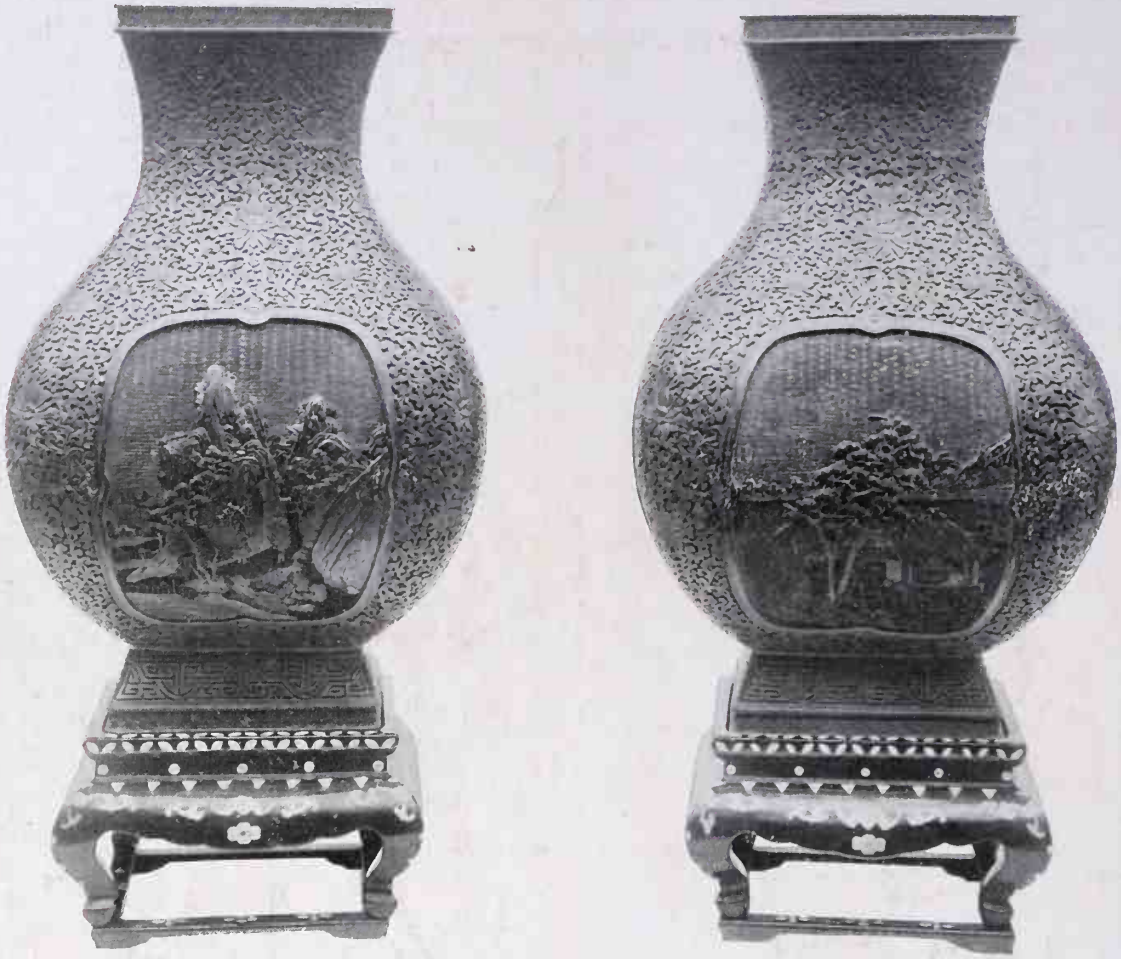

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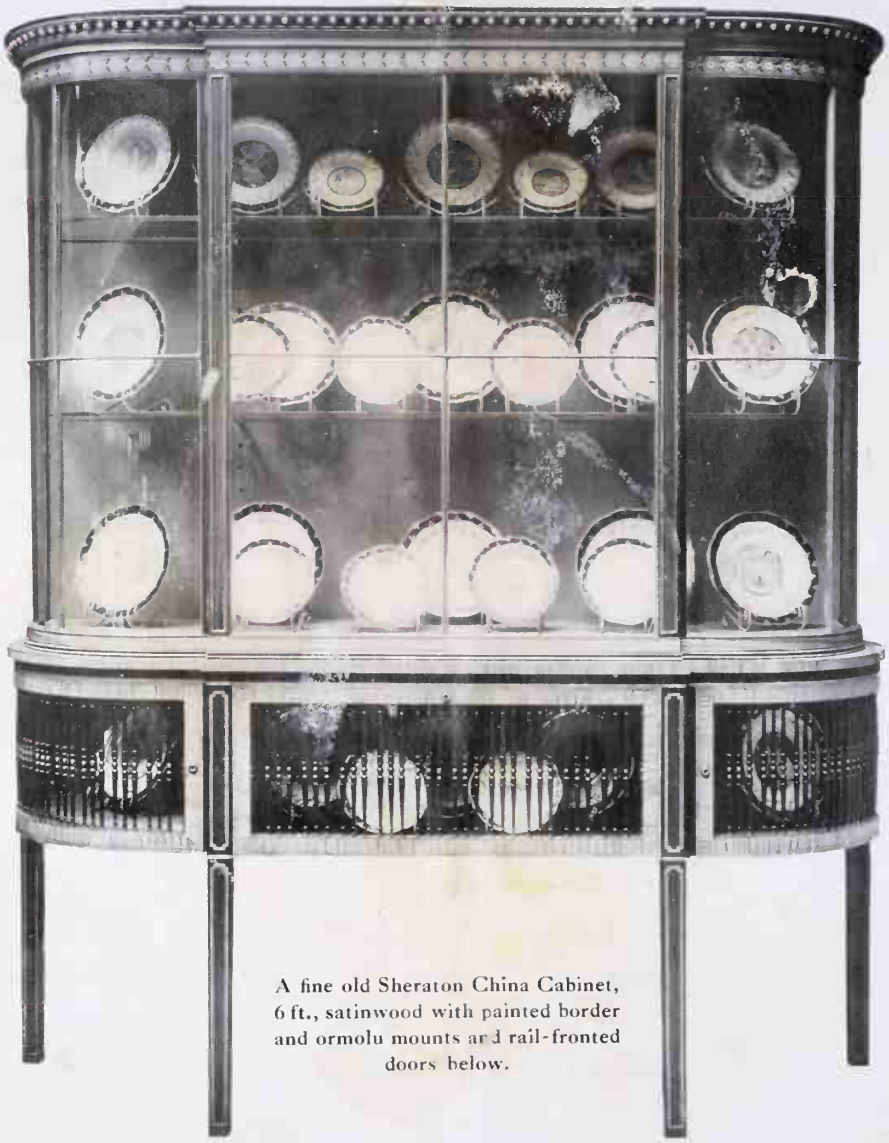

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VOL. XLII. August

CONTE

WAR AND BRITISH ART. By THE and

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(With nine illustrati nts,
in

on page VI.

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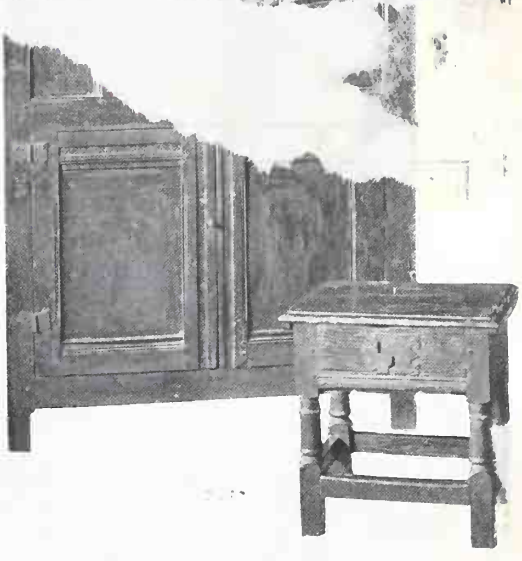

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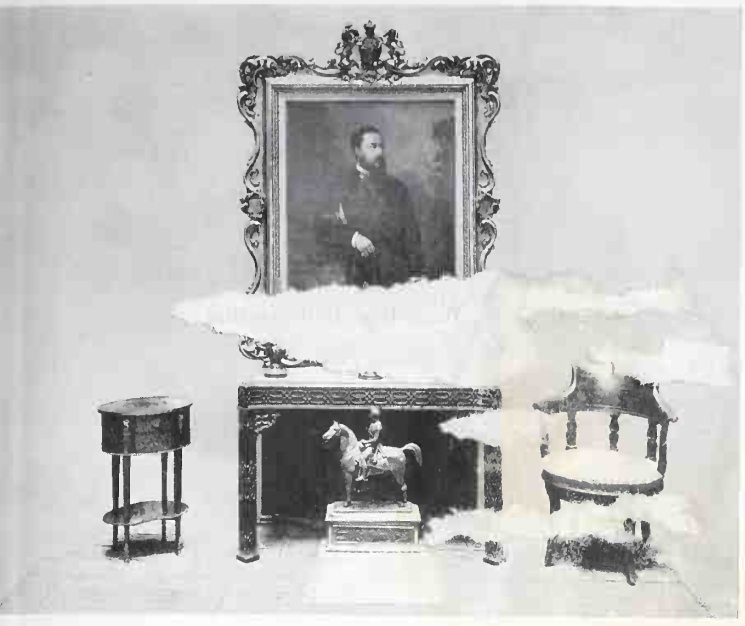

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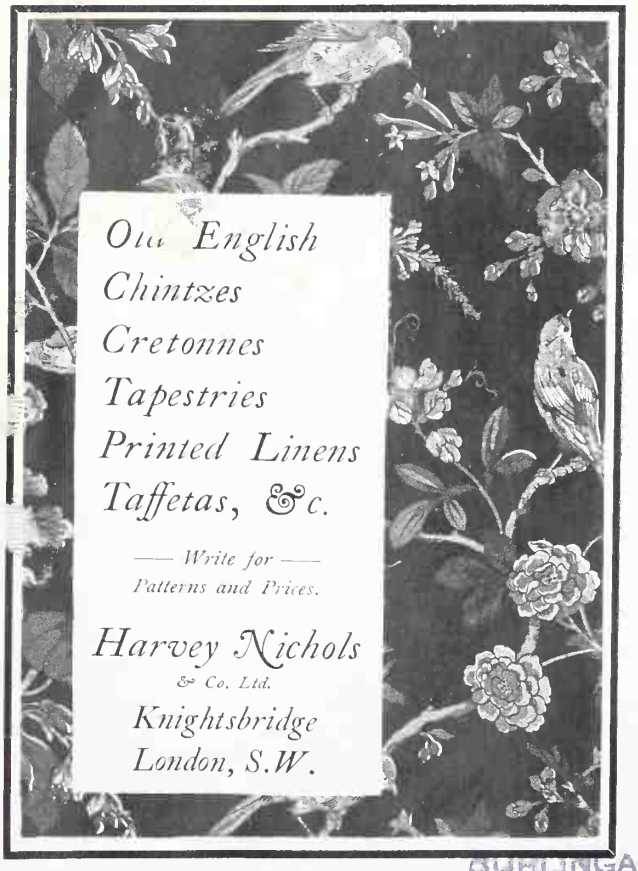

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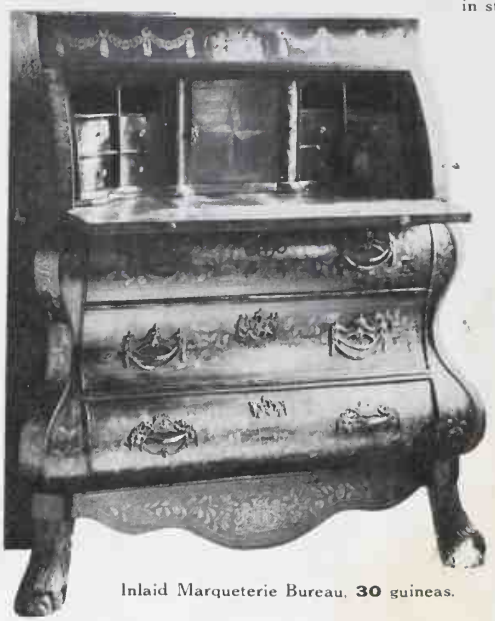

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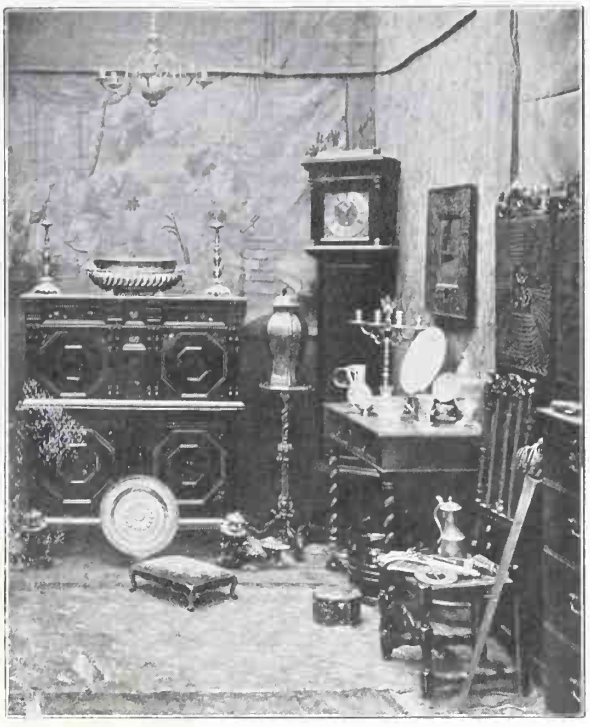

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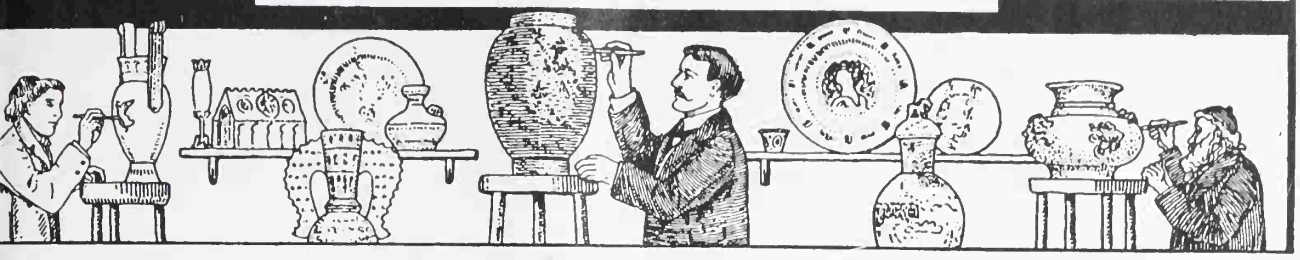

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War and British Art

BY THE EDITOR

Optimistic critics are looking to the war for a great renaissance in English art, an idea which probably owes its genesis to a sentence in one of Mr. George Moore's essays on *Modern Painting*. He writes: "It has been said that art is decay, the pearl in the oyster; but such belief seems at variance with any period of history. The Greek sculptors came after Salamis and Marathon; the Italian renaissance came when Italy was distracted with revolution and was divided into opposing states. . . . Art came upon Holland after heroic wars in which the Dutchmen vehemently asserted their nationhood, defending their country against the Spaniard, even to the point of letting in the sea upon the invaders. Art came upon England when England was most adventurous, after the victories of Marlborough. Art came upon France after the great revolution, after the victories of Marengo and Austerlitz, after the burning of Moscow."

This theory is fascinating. One would like to accept it, but there are difficulties in the way. The exceptions to the rule are so numerous that they destroy instead of prove it. Innumerable wars and great national movements have occurred without being followed by art, and art has originated in periods of profound stagnation. Another source for its origin must be looked for, and this is easily found. All the periods of art, which Mr. Moore has mentioned, have followed on wars and great movements of nationhood. But they have also come during periods of great national prosperity; and, as prosperity appears to be the invariable forerunner of art, we must look on wealth rather than on war as the source of art. Let us recapitulate some of Mr. Moore's instances, and add to them others, to see how they bear out this theory. The Greek sculptors came when the Athenians ruled the sea and enjoyed a practical monopoly of maritime trade; Italian art came when the commerce of the East flowed through the cities of the Peninsula; the early art of Flanders and Germany when their cities were most rich and powerful. On the instance of Holland Mr. Moore lays special emphasis, yet this is the instance which most completely disproves his theory. It is true that Rembrandt and the Dutch school came into being after the heroic resistance of the country to Spain, but it was preceded and rivalled by the school of Flanders—with Rubens and Van Dyck; and Flanders had meekly accepted the Spanish yoke. But Flanders had regained its lost wealth when art came upon it a second time; and the great era of Dutch painting took place when Holland was mistress of the seas and Amsterdam the greatest mart in Europe. The dominion and the trade of the seas passed to England, and in their train followed art.

Art, indeed, is like a house of cards, built up slowly and laboriously during the prosperous times of peace, and blown down almost instantly by the rude breath of war and adversity. The process has been repeated several times in England. Our early illuminations and a few pictures surviving, dating from the reign of Richard II., show that in the fourteenth century we had a school of painting worthy of comparison with any of the Continent. The Wars of the Roses destroyed it and almost obliterated its traces. Holbein established a school of miniature painting, which, nearly submerged during the troubled reigns of Edward VI. and Mary, produced some notable artists in the more settled times that followed. Nicholas Hilliard, the two Olivers, John Hoskins, and Samuel Cooper form a succession of native-born miniature painters whose art will hold its own with that of any country or period. Cooper, the last of the line, was born in 1609; he survived the Civil War, and lived until 1672, twelve years after the Restoration. He and his brother Alexander, for want of English patronage, were compelled to spend much of their time abroad, and left behind them no native-born successors worthy of note. The Civil War had extinguished this flourishing branch of English art, and prevented the birth of a native school of painting, which, under the inspiration of Van Dyck, had seemed likely to emerge into independent being.

The time when art came to England was during the period when national and political life seemed most utterly stagnant—a stagnation induced by contentment and advancing material prosperity. Walpole, the originator of this state of affairs, had been in power in 1715, and again became Prime Minister in 1721. He held the reins of office until 1742. During these years the country seemed to sleep, yet it was then that modern English painting came into being. Kneller, who died in 1723, was the last of the foreigners who exercised supremacy over English art.

In all the different branches Englishmen became leaders where before they had only been followers. These early leaders were not great men; John Smith, the mezzotint engraver, being perhaps the most noteworthy, for he raised his art to a degree of perfection it had never before attained, and almost anticipated the triumphs of the later eighteenth-century masters. Thornhill in decorative painting, Richardson, and after him Hudson, in portraiture, and Kent in architecture, were only artists of the second rank. But the pecuniary success and prestige gained by them beat up recruits for art from all over the country. Thus, when Joshua Reynolds was hesitating between becoming a painter or a country apothecary, it was the example of Hudson—like himself, a Devonshire man—that weighted the scales in favour of art.

LADY JANE GORE BY RICHARD COSWAY, R.A.
IN THE PIERPONT MORGAN COLLECTION

The first master-painter was Hogarth. He would probably have remained a jeweller's engraver had not thriving times ensured a demand for his prints, and afterwards for his pictures. His art was wholly a product of the prosperity of the middle classes. They bought his prints—biting satires on high life, which the aristocracy thought vulgar—and commissioned most of his portraits and conversation pieces. He had gained his reputation before the war of the Austrian Succession, which broke out in 1740. It interrupted English prosperity for a time—Hogarth was compelled to sell his best pictures by auction for ridiculous prices in 1745 and 1750—but freed the country for ever from the fear of a Jacobite revolution. The middle of the eighteenth century saw England at peace, her power firmly established, her commerce flourishing, and the golden era of her art commencing. English painters, instead of atrophying their talents in provincial towns, flocked to the metropolis. Hudson, the most fashionable teacher as well as the most fashionable portrait painter of his time, was already established there, as was Hogarth and many of their contemporaries; but it was the younger generation of artists who were to give English art a world-wide reputation. Cotes, a native of London, was in residence there; Reynolds came in 1752, the same year as Allan Ramsay; and Richard Wilson in 1755. They had been preceded by Benjamin Wilson and Gavin Hamilton, and were followed by several foreigners like Zuccarelli and Cipriani. Gainsborough, having set up in London during the war, and failed, had gone to Ipswich; Hoare was working at Bath; and Romney in 1756 set up his easel at Kendal. Thus in the first decade of the half-century England's greatest genre painter, her three greatest portrait painters,

CHARLES II. BY SAMUEL COOPER
IN THE PIERPONT MORGAN COLLECTION

and her two greatest landscape painters before Turner and Constable, were all in full work.

Art was showing itself in other directions than in painting. Chambers, lately returned from his Eastern tour, was proving himself the greatest English architect since Wren; MacArdell and Houston had begun the golden period of English mezzotint; Chippendale was achieving fame as a furniture-maker, and the publication of his *Gentleman and Cabinet-maker's Director* in 1754 showed that there was a large public ready to buy costly household furniture. Many of the most famous pottery and porcelain works were being founded. Bow and Chelsea date from before 1750. Aaron Wood set up for himself in this year; Wheildon and Wedgwood entered into partnership in 1754; Worcester commenced in 1751, Liverpool in 1752, and Derby and Lowestoft in 1756.

JANE COUNTESS OF HARRINGTON
FROM THE MEZZOTINT BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

In the last-named year the Seven Years' War commenced. Its spoils were so colossal that it helped rather than hindered the trade of the country. The peace which followed saw England at the height of her material prosperity and political greatness, and at her artistic zenith. Only Hogarth was missing from the ranks of her leading oil-painters; but Gainsborough and Romney had come to town, and recruits like Stubbs, Copley, Dance, and Zoffany gave bright promise for the future. Miniature painting had been revived, and flourished as it never had done before.

Nathaniel Hone, Cosway, Smart, Humphrey, Shelley, and Bone were the leaders of a group to whom were presently to be added Engleheart and the two Plimers. Russell and Downman were producing their beautiful portrait drawings. Banks, Nollekens, and Bacon had appeared in sculpture; the brothers Adam in architecture and furniture design, and in the latter *métier* Hepplewhite, Sheraton, and a number of lesser men. Perhaps the artistic greatness of the period is best reflected in the engravings of the time. In the three methods of mezzotint (with the exception of mezzotint landscape), line, and stipple, the best work ever executed in England was produced, and produced with such prodigality that the list of distinguished engravers makes a lengthy document. The Watsons, Green and J. R. Smith, Strange and Woollett and Bartolozzi, were among the best in their respective *métier;* but there were others who were practically equal to them.

The War of American Independence in 1774 did no good to either English trade or English art. It lasted for eight years, and we lost it. But eight years' war at that period was hardly as exhausting as is eight months' war at the present time. The full strength of the country was not pressed into the venture. The Navy, indeed, was nearly as large as we could make it; but the Army was so small that in the decisive battle of the war only 5,000 English troops were engaged. England suffered less than any of the other countries engaged, and though doubtless many of the lesser artists were hard-pushed, art on the whole was not materially affected. Nevertheless, there was a general trend in the direction of economy. The Adam brothers were substituting stucco for stone in house-building, stamped compo for wood-carving in furniture, and stoneware was being used instead of porcelain. In painting, sculpture, and engraving the golden period still continued, and the younger generation of artists presented almost as great names as their predecessors. When peace was made in 1782, Beechey and Bewick were 29, Flaxman 27, Raeburn 26, Blake 25, Hoppner 23, Opie 21, William Ward 20, and Lawrence and James Ward, both of whom even then were committed to an artistic career, 13. The ten years of peace which preceded the outbreak of the great war with France brought with them flourishing trade, more especially in artistic wares. English prints, pottery, and furniture were largely exported to the Continent. Then came the French Revolution and the opening of hostilities, and France, our best continental market, was entirely cut off.

The fashionable portrait painters probably suffered little, for their patrons, the landowners, who profited by the dearness of corn and beef to increase their rents, and the great manufacturers, who were supplying all the armies of Europe with munitions of war, were increasing in wealth; but minor painters, engravers, and others, who depended upon middle-class support, suffered greatly. Unfortunately, it is only the lives of the greater artists which have come down to us, and so we hardly realise the privations brought on the rank and file by the war; yet the records of the rising generation of well-known painters show a pecuniary state of affairs far worse than in the days of their predecessors. Few of them could make a living by the sale of their pictures. Turner supported himself by making topographical drawings for book-publishers; Girtin painted a panorama; Constable and Hilton were partially kept by their fathers; Heapy, while exhibiting at the Academy, coloured prints; Uwins copied engravings; Stothard illustrated books; Cox, Cotman, Crome, Copley Fielding, Cristall, Glover, Sawrey Gilpin, and Varley, with many others, lived by giving drawing lessons. Matters were even worse among the engravers. The outbreak of war occurred during the finest and most prolific period of English mezzotint. Most of the great masters were alive and producing their finest work. One by one the older men succumbed before the changed conditions. The two most renowned mezzotinters of the time were probably Valentine Green and J. R. Smith; both published and sold prints as well as engraved them, and both were men of substance. The war caught Green in the midst of his great venture of reproducing the pictures at the Dusseldorf Gallery. The war ruined him. After a few years of hopeless struggling, he was saved from want by being appointed keeper of the British Institution. Smith carried on for a few years, and then relinquished both engraving and publishing to retire to the country. Dickinson went to Paris, Hodges to Holland; while Dean, Hudson, Grozer, Keating, James Ward, George Dawe, Earlom, and Young, all gave up engraving, the last-named accepting the keepership of the British Institution rendered vacant by Green's death in 1813.

Sculpture, architecture, ceramic art, and cabinet-making—all the graphic and applied arts, indeed—withered under the blast of the war. Sculpture suffered the least, for it had attained no flourishing growth, and so its decline was the less marked. Of the pseudo-classical stucco architecture which appeared after the war, little good can be said, except that it was cheap; and cheapness was also the characteristic of early nineteenth-century furniture and pottery. The artistic element was omitted. In the great periods of English furniture, architects and sculptors like Wren, Gibbon, Kent, Chambers, and the Adams brothers had elevated the standard of taste by supplying

makers with designs; and it may be surmised that it was largely through their instrumentality that the most beautiful of the types were evolved. The war left furniture design in the hands of the cabinet-makers, and its decline at once commenced. The Empire style, which came into vogue in 1793, was a clumsy

CHIPPENDALE ARMCHAIR IN THE SOANE MUSEUM

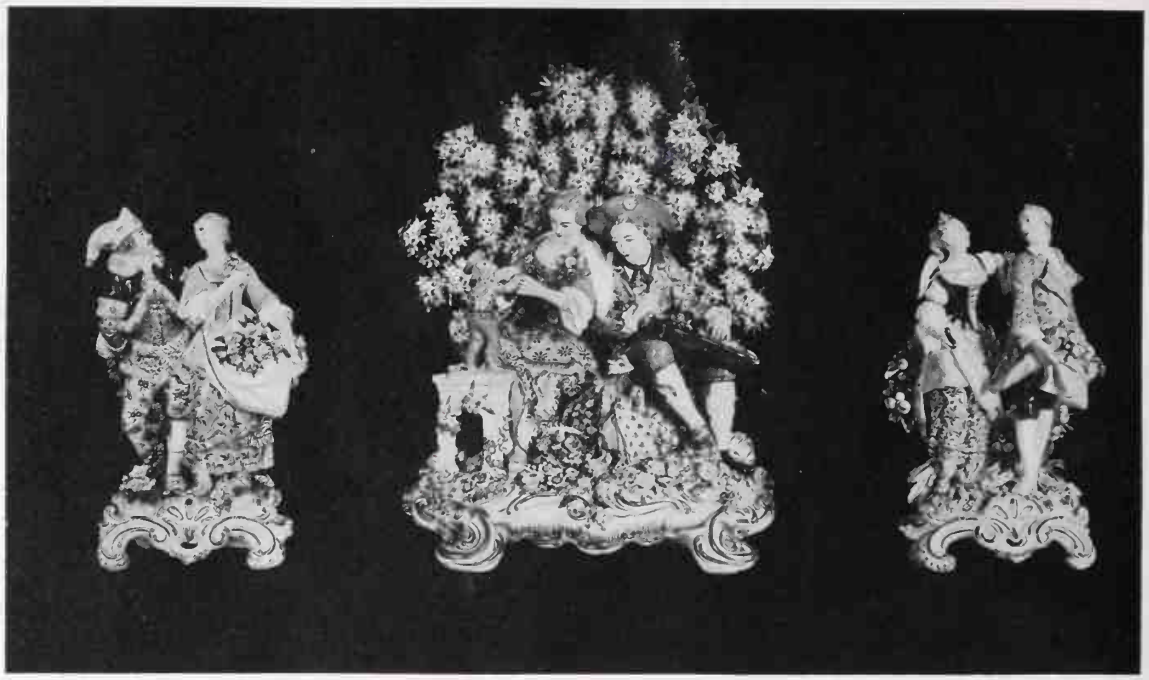
imitation of the French, and after the wane of the "Empire," furniture ceases to have any interest to the collector. The decline of furniture was only a little more marked than that of porcelain and pottery. Many well-known artists like Thornhill, Roubillac, Moser, Bacon, Flaxman, Stubbs, and Bone, had worked for potters in the eighteenth century; their successors were altogether of an inferior type, while many of the most celebrated factories were either closed down or passed into other hands.

What has been said is sufficient to show that the war of the Revolution and the Empire, more prolonged and exhausting than any in which England had been engaged since the hundred years' struggle with France, instead of giving a quickening impulse to British art, nearly destroyed it. The old traditions were interrupted, and in most cases almost destroyed; and the new ones which came to replace them were either of foreign origin or worthless. Raeburn, amid the conservative associations of a provincial capital, continued the traditions of British portraiture; Constable, Crome, Cotman, and the best of the water-colour painters continued the tradition of English landscape; and Turner, during the time he was not following the will-o'-the-wisp of French seventeenth-century classicalism, developed them to a still further degree. But these artists left no immediate successors, and the contemporary neglect of their work showed that they were out of touch with their times. Mezzotint and stipple died away before the mixed style—a bastard combination of nearly every method of engraving on the same plate—and David Lucas, the last great follower of the eighteenth-century mezzotint school, died in the workhouse. Sculpture developed into the polished insipidities of Gibson and Baily and the scamped and superficial work of Chantrey; miniature painting into highly finished prettiness; and architecture into stuccoed pretentiousness.

A hundred years has elapsed since the French war finished, and even now we have scarcely made up

the leeway lost to English art through its occurrence. Sculpture is certainly improved; architecture, if it has not bettered the best things of the late Georgian era, is far more various; in painting there is generally a higher standard of accomplishment, especially in draughtsmanship, and a far greater output of good work; yet portraiture has not attained its former standard, and even in landscape, genre, and military pictures the work of Gainsborough, Wilson, Hogarth, Morland, and Copley make one hesitate to award unequivocal superiority to the moderns. In engraving the balance is against us; line engraving is extinct, stipple practically, and modern mezzotint is neither so great in quantity nor so fine in quality as the eighteenth-century work. Only in etching have we greatly advanced. In ceramic art, cabinet-making, and the work of the silversmith, we have got rid of much of the bad taste of the Victorian era, and in some directions have gone beyond the eighteenth-century makers, yet on the whole the balance of artistry is in their favour.

Taking one thing with another, however, the artistic position occupied by England at the beginning of the present war is analogous to that held by her at the end of the eighteenth century. Her art commands profound respect abroad as well as at home, and in several departments of it—engraving, domestic architecture, and the production of furniture and ceramic ware—she leads the world. This position has been built up during a hundred years of comparative peace; for though war has occurred, no echoes of the actual fighting have penetrated across the sea to England. Now, as in the great French war, the struggle is raging at our gates; it is straining the resources of the country to the utmost, and personal as well as national economy is urgently demanded. Unfortunately, one of the economies which imposes the least self-denial on the majority is the cessation of the purchase of objects of art. But this, far from conserving the resources of the country, tends in the long run only to diminish them. The creation and the conservation of the beautiful together form a vast industry on which both the present and future commercial success of the nation largely hinges. The artists who create art, and the dealers and collectors who accumulate the treasures of the past, originate the artistic taste which governs the design of textiles, pottery and porcelain, metal-work, and the thousand and one wares which are not merely mechanical productions. Weaken and vitiate this source and the future of half the industries in the country is jeopardised. Something like this actually occurred during the French war, and art to a great extent became commercialised; its destinies fell from the control of the people who practised and understood it into the hands of people who were more interested in making it a pecuniary success. One can see this exemplified in the transfer of publishing from



RARE CHELSEA GROUPS, AT THE LONDON MUSEUM [PHOTO W. E. GRAY

the hands of engravers to individuals who had no technical knowledge of the art. The brothers Boydell, the brothers Ward, Green, Smith, and many other of the leading eighteenth-century print-sellers, were all practical engravers. The close of the war saw their businesses either extinct or belonging to laymen. The result was a general decline in the art of engraving. A similar decline may be traced in almost every other branch of art and artistic industry.

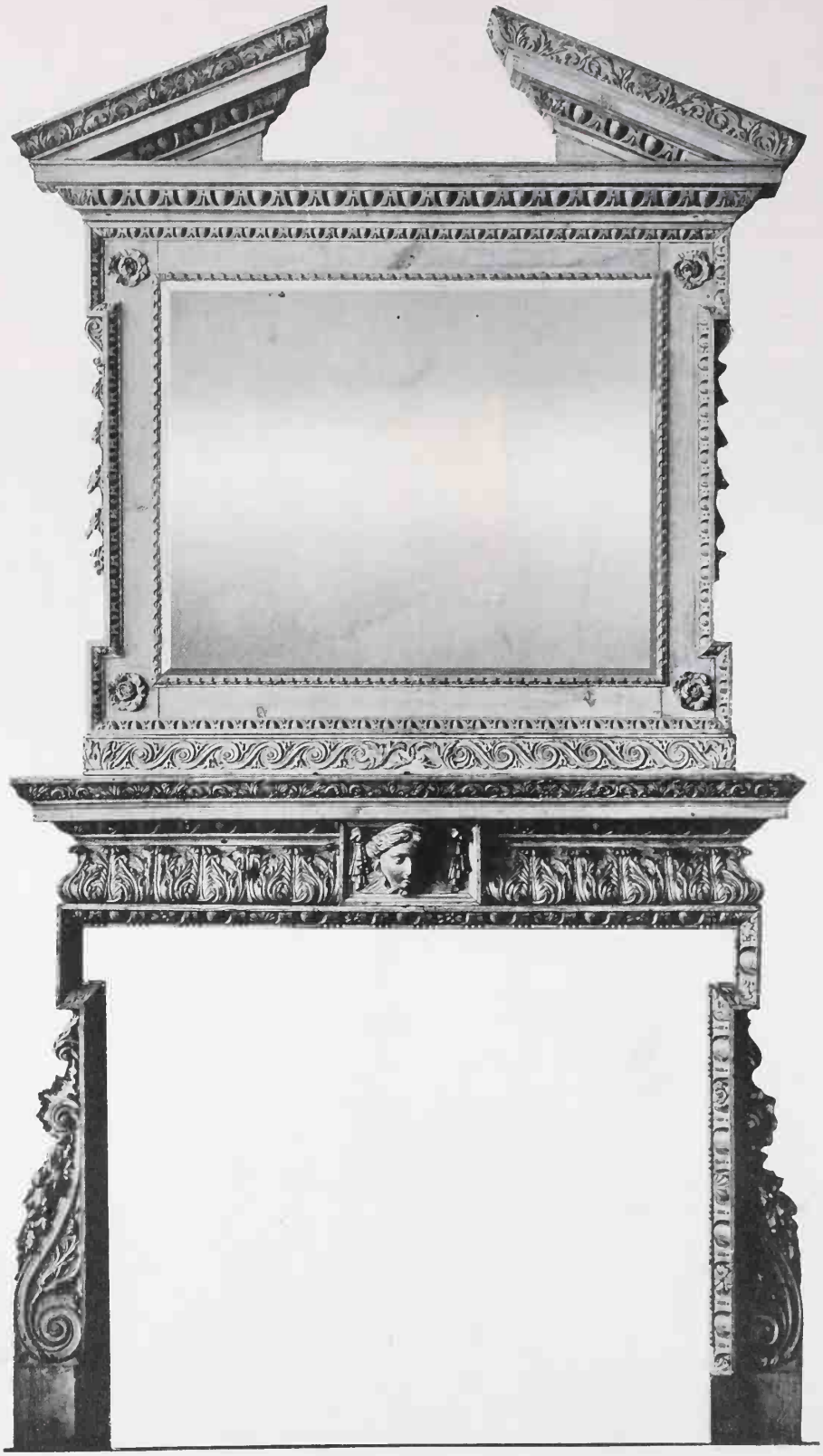
The taste of the country, which reached its nadir in the mid-Victorian epoch, has gradually been restored to its former level, with immense benefit to the trade of the country.

Now, unless we are careful, there is every danger of another decline in English taste. The people who have devoted their lives to the pursuit and study of art must receive adequate support, or else, as in the case of their predecessors, their efforts will be brought to a standstill, and, when the war is over, a new generation arise ignorant of artistic tradition and deficient in artistic knowledge.

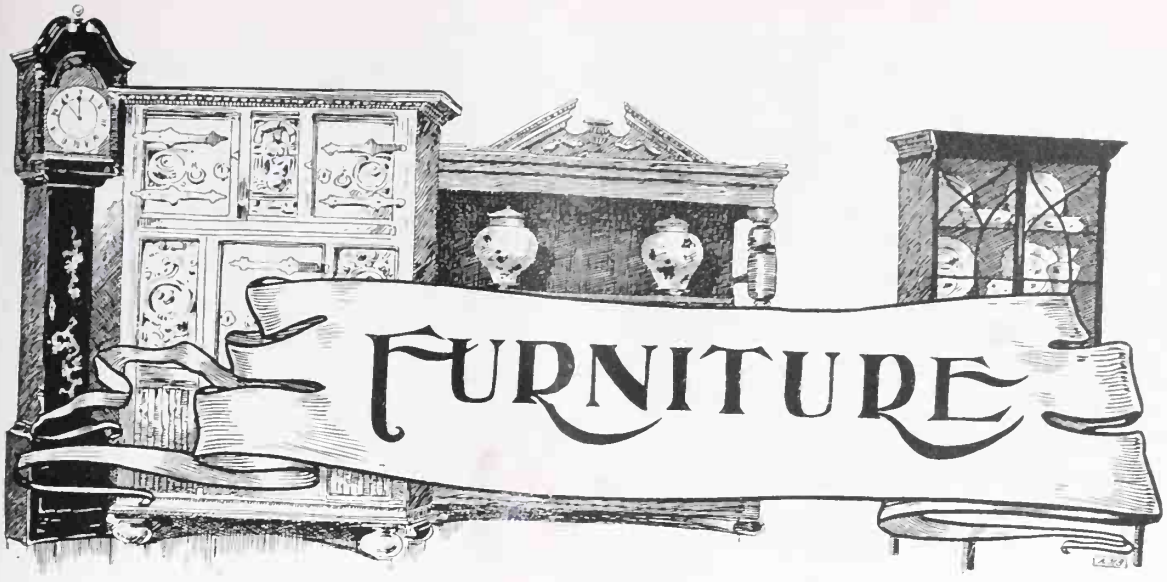
In some respects the situation is far more perilous than before, because, though the country was exhausted in the Napoleonic struggle, it was less affected than any other of the great nations. At the present time the wealthiest country in the world is not taking part in the struggle at all, and unless the British public can give support to art dealers, it seems likely that a large portion of the treasures they have accumulated will be transferred to the other side of the Atlantic.

It must be remembered that money spent in British art is not money lost to the country, but remains here to the benefit of the whole nation. Artists and art dealers have more than borne their share in the great struggle, and many have already given their lives for their country, and it is the country's duty and for the country's profit to help those who remain in the task of upholding the cause of English culture.

THE INTERIOR OF CARLISLE HOUSE, SOHO SQUARE FROM THE DRAWING BY JOHN RAPHAEL SMITH



No. I.—MANTELPIECE OF CARVED PINE, FROM A HOUSE IN CAREY STREET, LINCOLN'S INN FIELDS, OF THE EARLY AND MIDDLE EIGHTEENTH CENTURY, GIVING THE TYPICAL DECORATION OF THE FIREPLACE



The Years of Mahogany Part XII. The *Director* Chippendale (*continued*), being "*The Gothick Taste*" By Haldane Macfall

THE next type of chair in the *Director* of 1754 is contained in plates xxi. and xxii., under "*Gothick chairs.*" Of the chairs in plate xxi., we notice that the backs are all "filled in," that is to say, that the design goes right over the whole back, no longer being contained in the vase-shaped outline. They are very ornate, being much carved. The "straight" (or "square") leg is not upon them all. Whilst in plate xxii. the three chairs, which are repeated, by the way, in the third edition, are of mixed type, one being distinctly Chinese-Gothick. Of this more anon. But comparing these two plates with the two plates in the third edition, it is evident that Chippendale only considered his chairs "Gothick" when the back was filled in with the design. The same remark applies to his "Chinese" chairs, as we shall see; but we shall also see that once Chippendale got the "Gothick" intention into his eye, he soon applied it to his "vase-shaped" splats also, whether it was that the design took hold of his mind and pushed his *Fore-Director* decorations out of his favour, or that he did it of deliberate intention as a sort of compromise. At the same time, the decorated vase-splat of his earlier work, and the "Gothick" and the "Chinese" taste of his later fancy, became so jumbled in his lust for "variety," which he vaunts again and again, that he evolved a mixture which, strange to say, bred an uncommonly beautiful design in his splats, as to which it is sometimes difficult to decide what is "Gothick," what is "Chinese," and what just pure Chippendale fancy.

NO. II.—MAHOGANY GOTHICK CHIPPENDALE CHAIR, SHOWING THE FILLED-IN BACK, THE CLUSTER COLUMN STRAIGHT LEG, AND THE PECULIAR TREATMENT OF THE GOTHICK ARMS, 1750–60 FROM TISSINGTON HALL, DERBYSHIRE

I think we would do well not to lay too much stress on the fact that the "Gothick" goes before the "Chinese" in the order of Chippendale's book. I find it difficult to procure any sort of sound evidence that he

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No. III.—MAHOGANY GOTHICK CHIPPENDALE CHAIR, WITH FILLED-IN BACK, AND THE PECULIAR ARMS, 1750-60
FROM TISSINGTON HALL, DERBYSHIRE

No. IV.—MAHOGANY GOTHICK CHIPPENDALE CHAIR, WITH FILLED-IN BACK, 1750-60
FROM TISSINGTON HALL, DERBYSHIRE

aimed at what he and his age took to be "Gothick" before he was conquered by the "Chinese" taste. I fancy the order in the book has been responsible for this dogma. But one or the other had to go first; and I see no reason whatever for thinking that it was anything but a toss-up. I should say, as a matter of fact, that the two vogues came in much about the same time. And that this is most likely seems to me to be proved by the fact that the "straight square leg" (the most marked part of the changes in the *Director* from the work of the decades that went before) is essentially "Chinese," and has no roots in the "Gothick" taste; yet we find him applying it to the "Gothick" chairs from the beginning. Indeed, in plate xxii. the two types are distinctly mixed, and it would be difficult to say whether the third chair—which, by the way, in the third edition he repeats in another plate of "Gothick" chairs—is "Gothick" or "Chinese," or either.

It is quite true that books were published on the "Gothick" taste some years before those which were concerned with the "Chinese" taste; but even here we have no very great guide, since Chippendale and all the other cabinet-makers seem to have used Indian and Chinese designs without any distinction—probably thought them the same thing—and labelled them as Chinese without hesitation. Nor did their concept of the "Gothick" go much deeper.

However, let us see what Chippendale meant by the "Gothick" taste, just noting that the "straight square leg" was not particularly "Gothick," but "Chinese" (but we will discuss that detail more fully when we come to the "Chinese" taste), and remembering that in any case both the "Gothick" and the "Chinese" were of the *Director* decade of 1750-60, and that the question as to which came first is somewhat academic, and the controversy about it wholly unprofitable and its deductions certainly very unconvincing.

By 1750 evidently a Gothic vogue was in the air. We know that Horace Walpole was smitten by the bastard business, and he stood for extreme culture—what is to-day called the "high-brow school." Horace Walpole seems to have been a sort of authority on all the arts. He wrote on painting, on architecture, on taste. There is a certain type of eminent person, the "superior person," as our slang has it to-day, who in every generation, for some God-forsaken reason, seems to catch the public eye and is accepted for scant reason as a demi-god and arbiter of taste. He personifies the Philistinism of an age in a handsome swagger; and the Philistines, being in the majority,

EORGIANA COUNTESS SPENCER AND HER DAUGHTIER LADY GEORGIANA.
FTERWARDS DUCHESS OF DEVONSHIRE

the collection of His Grace the Duke of Devonshire, at Chatsworth

No. V.—GOTHICK CHAIR, WITH FILLED-IN BACK, MADE BY A CONTEMPORARY OF CHIPPENDALE, PROBABLY MAINWARING, 1750–60
BY KIND PERMISSION OF J. YOUNG HUNTER, ESQ.

No. VI.—WALNUT CHAIR OF CHIPPENDALE'S "DIRECTOR" DECADE, SHOWING THE STRAPPINGS TAKING ON DISTINCT GOTHICK INTENTION, 1750–60

ove to set up their demi-god from amongst themselves. t justifies them to themselves. And their demi-god s avenged by the gods, for his name stands to the ext age as the elaborate bore of a dead time. Horace Walpole was one of the most brilliant of these urious freaks. They always need high social position, nd Horace was the star in the high social firmament. Strawberry Hill probably did more harm to architecture than the work of any man's hand. It set up vogue in bastard Gothic that dominated the years lmost into our own generation. But his sin damned he reputation of a man of really very fine parts most nduly, though some of the damnation was certainly deserved.

Chippendale happened to be a man of rare genius; nd by and through that immortal flame he purified he hideous thing until, after several vile blunders, e brought forth out of it some perfect designs which dd to his stature as a great craftsman.

Chippendale, as we have seen, was quick to leap t a vogue; he leaped at the rising "Gothick" and 'Chinese" taste as needle answers to magnet.

Now, what exactly was Chippendale's idea of the Gothic? To think of the Gothic having any real ignificance in an age which built for itself in a style so suited to itself buildings like the Horse Guards and Dover House, in Whitehall, is of course impossible. But the Walpole-Gothick *was* impossible. What exactly was Chippendale's idea of the "Gothick" is not always easy to discover. Wren had had a shot at the Gothic. Batty Langley had no small share in starting a vogue of bastard "Gothick" architecture about 1747 with his volume entitled *Gothick Architecture Improved by Rules and Proportions*. By whomsoever started, the tracery of Gothic windows, and perhaps of Gothic chests, with the pointed arch, the trefoil, the quatrefoil, the chamfered (or bevelled) moulding, the triple column, and such-like details, had come to stand for "Gothick."

However, the pseudo-Gothic had caught the town, as pseudo-savage art has caught the town to-day; and "Gothick" it had to be. So Chippendale—as the naval folk say—"made it so." Yet even whilst he leaped at the vogue of Walpole-Gothick, why the chair-legs should have been straight and square for the "Gothick" taste only Chippendale could say, and *he* probably was not quite sure—at any rate, he did not say. But it was probably due to two factors, the one arising out of the other: that the "Chinese" taste, coming in hot-foot on the "Gothick," if not

running it neck to neck, was bringing in the straight leg; the other due to the fact that it would make for a wider circle of clients if Chippendale catered to a tendency for simplicity in the part of the chair which was not much seen, such as the legs, in order to enhance the elaborate "Gothick" of the back and upper part of the seat that *did* show.

No. VII.—MAHOGANY CHIPPENDALE CHAIR OF ABOUT 1750, IN WHICH THE STRAPPINGS ANSWER TO A DISTINCT GOTHICK INTENTION

This "Gothick" took on very elaborate forms, which ran on one side towards the Chippendale strappings and slats so pierced as to be suggestive of cathedral windows, and on the other side into the "Chinese" taste, as we shall presently see. Some of it was an abomination even in Chippendale's hands, which clearly had no wide vogue, since the specimens are grown rare — fortunately. But one thing is worth noting: in the *Director* the "Gothick" designs, in spite of the straight leg, have no stretchers, whilst all other straight legs are stretchered.

The "pure Gothick" evidently did not "catch on"—the specimens are very rare. But there was one feature of the "pure Gothick" which Chippendale retained and used freely in these and after years—the "cluster-column" leg. When one comes upon the cluster-column leg, whether on chair or table or bed, one may be certain that the piece is of the *Director* years.

As I have said, the so-called Chippendale "fretted" chairs range over his Chinese and Gothic taste, as well as over his own "vase-splats," and through the whole of his career —so that the phrase helps us little. The "square-leg," the square straight leg, is quite another affair—it dates the chair at once. It was cheaper than the cabriole to make; it left the showy parts of the chair where they were most seen; it brought good furniture within the reach of a wide public; and it caught the town. It seems to have overwhelmed almost at once the cabriole-legged designs except for the houses of the wealthy, and even here we find some of the finest specimens in great houses made with the straight leg.

The "Gothick," in its "pure" form, Chippendale soon found hopeless; but with his wonted skill he was soon applying what "Gothick" was in him—the best of it—to the splat of his ordinary chair, whether cabriole-legged and claw-and-ball footed, for his wealthier patrons, or "straight square legged" for the world and his wife in general. And we shall notice the accent of his "Gothick" taste throughout the rest of his career within the limits of this vase-shaped splat—difficult as it is at times to separate it from his "strappings" of the *Fore-Director* years or from his "Chinese" intention. But this difficulty should not discourage us, since Chippendale himself was not precisely sure where his "Chinese" and "Gothick" taste usurped each other's boundaries, as he proves

No. VIII.—WALNUT CHIPPENDALE CHAIR, THE SPLAT DEFINITELY GOTHICK, 1750–60 IN THE POSSESSION OF THE STATIONERS' COMPANY

No. IX.—ARMCHAIR OF THE SAME, 1750–60 IN THE POSSESSION OF THE STATIONERS' COMPANY

by putting markedly Chinese decoration into his "Gothick" plates. And, as a matter of fact, neither the Gothic nor his Chinese were very clear to his mind—they were vague forms which he translated into designs which we had best always remember as "Chippendale Gothick" and "Chippendale Chinese."

It is enough for us—and all its value lies therein—that the "Gothick" intention, so far as Chippendale understood Gothic, did give to Chippendale certain forms and lines for the splats of his chairs, during these years, that were very beautiful. The somewhat incoherent arrangements of his "strappings" and curves in the splats of the *Fore-Director* years, with their disjointed meetings and vague design, gave way to a sort of architectural cohesion which made of the splats a unity and were carved with a perfection never surpassed in the decoration of furniture. And the student may be sure that when a Chippendale chair, particularly in its splat, shows this coherent design, whether it obviously suggests the tracery of a Gothic window, or whether it be a consistent upward design from the seat to the cupid's-bow top-rail, that that chair is of Chippendale's *Director* years. It places so definite a barrier between work of this decade and work of the *Fore-Director* decade which preceded it, that once our attention is drawn to it, we cannot help but realise it. When, in addition, we get the "square leg," the date is obvious. But we must remember that the square leg also shows that the *Fore-Director* splat was still used by Chippendale for chairs of the *Director* decade.

It should be noticed that the "bracket" at the angle where the square leg joins the underside of the seat-rail (which "angle-bracket" used to be the sole grounds for the dealers in the years gone by for labelling the chair as a "Mainwaring" chair) was used by Chippendale occasionally on his straight-legged chairs in the "Gothick" taste (as well as often used by him in the "Chinese" taste); and the *Director* shows it in one or two of his essential designs for the "Gothick."

As a matter of fact, to tell a Chippendale from a Mainwaring—indeed, from the work of several makers of the time—is rather a matter of artistic instinct than an affair in which one can lay down very definite laws; and a good deal of the demi-goddish authority vaunted by some writers on furniture is sheer guess-work. There is something so definitely "stylish" about everything that Chippendale did that marks his domination. But as regards many of the chairs

No. X.—THE CHARTERHOUSE CHIPPENDALE CHAIR, THE GOTHICK STILL IMPLICIT IN THE SPLAT, BUT THE TRACERY MORE CARVED, 1750–60 FROM THE CHARTERHOUSE

No. XI.—THE CHARTERHOUSE CHIPPENDALE ARMCHAIR OF THE SAME SET, 1750–60 FROM THE CHARTERHOUSE

which I have called Chippendale in these articles, I wish to say here and now that I use the title as meaning that Chippendale's designs prompted the making of them rather than that they were all actually made in his workshops. Where other makers of the period tried "creations," as the dressmaker's slang has it, their work is so much poorer in concept and design that it is not worth while considering it; but where a really good maker produces a fine design that is worthy to rank beside Chippendale's, I will at some early date try to do justice to him, if his design be definitely personal. But every town of any importance had its local cabinet-maker—and the chair, the cupboard, the table, and the sideboard would be his chief efforts; above all the chair—we can therefore but call the work of such men "country Chippendale" or "Irish Chippendale" where Chippendale's plates and books were the plans upon which such designs were wrought.

As regards the "stitched-up," or, as it is sometimes also called, the "nailed" upholstered seat, and the "drop-in" seat, *both* forms persisted, evidently in answer to the taste of the patron, during this decade.

The seats which are hollowed out from side to side, dropping in the centre from the level of the straight sides, or, as they are sometimes called, the "scooped" seats, are generally said by writers on furniture to have been of the fashion from 1755 to 1770; and though I find Cescinsky, who is the finest authority on our English furniture of this age, inclined to accept this dictum, I am bound to say that I have never yet seen the least proof of a convincing kind to show that they were made on chairs of this *Director* decade; and in my own experience of chairs—for what it may be worth—I have invariably found the "scooped" or "hollowed" seat on chairs of a markedly *After-Director* date, as shown by the type of the backs, that is to say, on chairs of from 1760 or 1765. But I will deal with this when we come to the decade.

But I want to keep the student's mind on the *Director* decade untroubled and unconfused by later developments at this stage, since, as the wag said, "sufficient unto the day is the evil thereof." And we are about to examine the most vital influence upon Chippendale's genius in this decade—that "Chinese" taste which led him to the development of that style with which his name is associated by the "man in the street," though the writers on the subject have, for some strange reason, never quite fully understood what evolved the "rococo" and the "Chinese" taste in this age—indeed, openly express their bewilderment about it. This puzzlement is due to not paying

No. XII.—MAHOGANY CHIPPENDALE CHAIR, IN WHICH THE SPLAT SHOWS THE GOTHICK TRACERY, 1750–60

No. XIII.—MAHOGANY CHIPPENDALE CHAIR, THE SPLAT SHOWING THE GOTHICK DESIGN, MORE CARVED; THE STRAIGHT LEGS GROOVED, 1750–60

sufficient attention to Chippendale's obvious respect for the vogue in the "French" taste; or, if this be realised, it is due to our writers on our native furniture not fully understanding the art movements in France at this time and the resulting effect upon the crafts. This lack of grasp is, however, very natural, since the French taste, like all foreign influences of the preceding generations, came to England to a people who have always been so personal (the cynics would say "so insular") that we have always compelled that outside influence into our own terms even whilst we usurped it. After all, as I have shown, Chippendale so distorted it into the native vision when he filched the ideas of his own long-passed-away native "Gothick," so it will easily be understood that he did not hesitate to do it with the "French" taste.

I give as frontispiece to this article a fine specimen of a mantelpiece typical of the first half of this century. It is obvious that Chippendale's furniture would go superbly and fittingly with the design of this fine work. It goes equally without saying that the designs in the "Gothick" taste did not, and could not, go well with it. Chippendale never once claims to be a *creator*—an inventor—of design; he dwells always on *improving* design. His designs, as he claims, are "calculated to improve and refine the public taste." Note that he accepts the styles and tastes in vogue, but he does claim to "improve and refine" them. The brothers Adam, and Sheraton and Hepplewhite, *did invent* designs; Chippendale had no such ambition. He did not invent the "Gothick" or the "Chinese" taste. And whilst he jumped at the "Gothick" vogue, his tasteful eye soon turned him from it. But there was this good even in his falling away from righteousness, that he "improved" the "Gothick" out of all Gothickness, and at the same time beautified his own design by the added flow of forms which he took from the "Gothick" in order to give coherence and unity to what before had often been disjointed, even whilst he concealed its disjointedness under the perfection of this carving.

The vogue for Walpole-Gothick was a mere antiquarian's museum mania. Horace Walpole was an inveterate collector. We have Macaulay's contemptuous description of the museum that Horace Walpole called a home at the famous abortion known as Strawberry Hill. But before we touch upon that, let us remember that Chippendale was a man of genius and taste; Horace Walpole merely a brilliant antiquarian. Chippendale did not understand the Gothic; he was not an educated man—he was frankly the

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shopman of his age. He did not understand enough of art to know that the heavy weight of masses of stone (where the builder aims at exquisite delicacy of tracery in stone) demands arches and architectural forms that answer stress and strain; but that these forms are alien to wood, which is a wholly different material, taking stress and strain in a wholly different way from stone; and what was more, a chair, for instance, does not come under the laws of stress and strain that are innate in a building. But Chippendale *did* know and *did* understand the basic essential lines of a chair—as his *Director* proves—and the genius of the man, whilst the shopman in him tried to profit by a vogue, forbade him to debauch the essential foundations of his craft after he had submitted to the vogue a few times and found that it was not good.

But Horace Walpole? Well, glance at the picture of Strawberry Hill. Horace Walpole, like the greatly rich who posed for taste and refinement—or, as Sir Herbert Tree wittily puts it, "refainement"—was a victim of the Grand Tour. To travel abroad, to chip a piece from the nose of the Sphinx or Cleopatra's needle, collect a phial of water from the Dead Sea or "the fragment of a Russian General" from the bleached jaw-bone of a jackass in the desert, to see the pictures in Florence or Rome, and to write a dreary book about it all on the return home, was the "thing to do" in every great house. It established the supreme "refainement." It was for half a century

No. XIV.—MAHOGANY CHIPPENDALE ARMCHAIR, THE DEEPLY CARVED TRACERY SHOWING THE GOTHICK INTENTION, 1750–60

ater to be a universal vice. But no man so splendidly mbodied it as Horace Walpole. He collected everyhing. In the mid-century of the seventeen-hundreds he started in England the "Gothick" revival. He hrank from no expense. He built Strawberry Hill, "that trumpery piece of ginger-bread Gothic," with "piecrust battlements" and "pinnacles of lath and plaster," with mantelpieces reproduced from tombs n Westminster Abbey and Canterbury Cathedral—he very shovels being eccentricities—every room a nuseum. The fascinating Horace himself seems to have been given to strutting amidst his old curiosity shop in Van Dyck array. And when we think of the "Gothick" gloom and horrors of the place, it is small wonder that the French Ambassador, entering the house, took off his hat with reverence as though he entered a holy place.

Yet Horace Walpole's "Gothick" was lively stuff compared with the Victorian "Gothick" and mediæval "renaissance" of our boyhood, when the very chests looked as if they held the dead, and sorrow filled the land.

No. XV.—MAHOGANY ARMCHAIR, THE CARVED SPLAT SHOWING THE GOTHICK INFLUENCE, PROBABLY MADE BY A CONTEMPORARY OF CHIPPENDALE'S, 1760

Collecting Antique China and Pottery Dogs
By Mrs. Kate Villiers Clive

SHOULD any of my readers be anxious to make a collection of small articles of value, they cannot do better than turn their attention to the accumulation of antique china and pottery dogs. This collection would have many charms, as being not only varied and ornamental, but also one that many of us could afford. A great number of people love the relics of bygone days and yet have too slender purses to be able to spend large sums on their hobby. Antique china and pottery have so increased in value of late years that prices are now very high, and where one used to buy in shillings, one now has to spend pounds. I think this will be the case more than ever when the troublous times we are now going through are passed. Belgium alone was a country rich in articles of vertu of all kinds, and I fear most of these have been destroyed, or, what is worse, fallen into the hands of the enemy. China and earthenware dogs (except the very large and unique specimens) can often still be bought quite cheaply, but this will not be the case much longer. Small pieces of china are always more sought after than the large by the ordinary collector, on account of so many of us not having space to accommodate the latter. This is another charm of the antique dog. Of course, the very early specimens

NO. I.—STAFFORDSHIRE FIGURES: SPORTSMEN AND THE LOST SHEEP

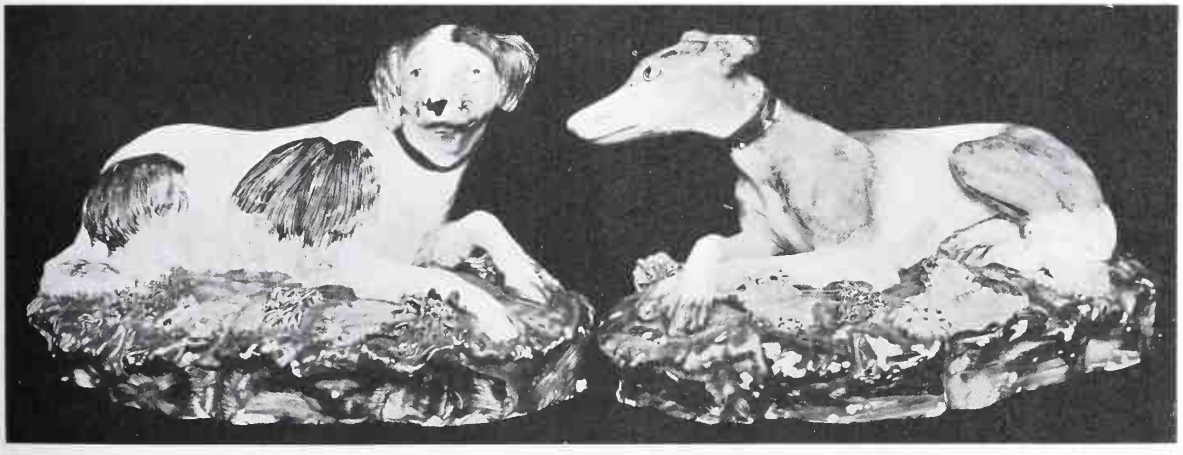
made by Astbury, Whieldon, etc., are now seldom to be met with, and I do not think even to be procured at a low figure. When one does come across one, he is always an animal of such quaint design, and so unlike any dog one has ever seen, that it is hard to say whether he is meant for a dog at all. He is often much more like a sheep. These early potters seem to have preferred to reproduce the cat, and one sees specimens of these in museums and good private collections. Chelsea made a few good dogs, but of small size, and generally grouped with other figures. The pug was their favourite model, and I once saw a marked pair of these, and only wish I could have possessed them.

Ralph Wood and his successors were fond of introducing the dog into their groups, and in association with their single figures (example, the lost sheep and sportsmen in No. i.), but seldom, if ever, does one see one alone. Some fine ones were produced at Leeds, and a short time ago I saw one which undoubtedly was made there. This was a model of a setter, and of a large size, for it measured eighteen inches from nose to tail. In spite of this, it was extremely light, and had round the base the well-known fern design so often found on pieces made by this factory. Its price was in accordance with its size, so, alas! I had to leave it, to be bought, I suppose, by some rich American. It was worthy of a place in any museum.

No. II.—POINTER AND SETTER ATTRIBUTED TO DERBY

No. ii. represents another very unique group, but I should attribute this to the Derby works. As will be seen, the setter and pointer are working, and (what, unfortunately, does not show in the photo) a pheasant is standing on the other side of the tuft of ferns. This group is also of large size and of fine quality.

I consider Wood and Caldwell were about the first potters who made really pleasing dogs, and No. iii. shows a pair of these. The modelling and colouring of both is so true to life, and on the stands are those charming touches of pale blue so characteristic of their work. One sees many descendants of these delightful creatures nowadays in dealers' shops, but they have so deteriorated that one would scarcely know them. The greyhound, instead of being the pale grey and white of his forbears, has

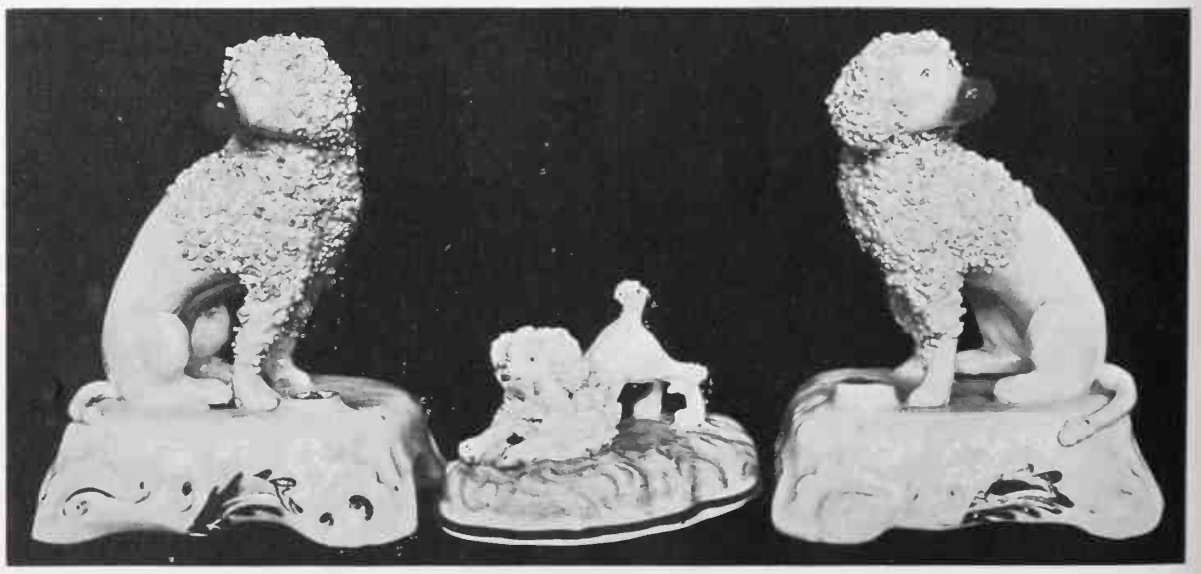


No. III.—PAIR OF SPORTING DOGS BY WOOD AND CALDWELL

become a dull reddish colour, and while he reposed on a restful green plinth, representing grass and ferns, he now lies in a most unnatural position on a crude blue base, that most terrible shade of bright blue so popular in Victorian days. The setter has equally suffered at the hand of time.

I think practically all the old porcelain works made dogs, but I consider Worcester and Rockingham are answerable for the best specimens. Derby was also fond of the dog, and many of the poodles one meets with came from there. This little gentleman has, I suppose, been collected more than any other, with the usual result that the antique shops are flooded with modern reproductions; so beware.

No. IV.—WORCESTER POODLE



No. V.—PAIR OF STAFFORDSHIRE POODLES AND A ROCKINGHAM EXAMPLE

One, especially, let me warn the beginner against; he is of small size, white in colour, and carries in his mouth a pink or blue bag.

No. iv. shows an extremely fine Worcester poodle. He is about five inches high, and of that beautiful smooth paste for which Chamberlain's Worcester is so famed. I once saw a marked one made at their works, and it was of a pale coffee colour on a much ornamented cushion.

No. v. portrays a pair of Staffordshire porcelain poodles, and on the base of each is a small well, which, I imagine, is meant to hold ink; they would be quite useless as flower vases. In the centre of the group is a Rockingham example, with a bone in his mouth. Rockingham poodles are usually small in size, and for many years I have been in quest of a pair. I shall not rest content until I possess these. They are about two inches long, and one lies on a blue cushion, the other on a pink, and each is the proud possessor of four diminutive puppies. There was much the same group made at the Worcester factory, but of much larger size, and the mother in this case is in a sitting position, while her offspring play around her.

Pointers were very favourite subjects, and No. vi. reproduces a good example. This also came from Rockingham, but was made, I should say, at a great deal later date than the poodle in No. v.

No. VI.—ROCKINGHAM POINTER

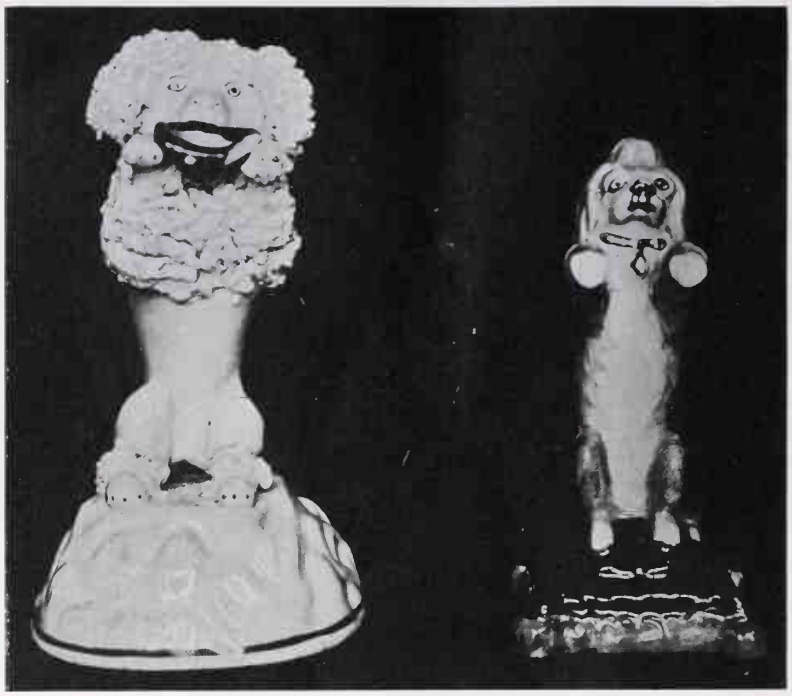
No. VII.—STAFFORDSHIRE POODLE WITH CAT

The most uncommon Staffordshire porcelain poodle I possess is shown in No. vii. Although he himself is nothing very unusual, yet to find him sharing his dinner with the cat is very rare. Pussy is of a strange breed, as she is of a pink colour with yellow markings! I hope my readers will not think I am wandering from my subject if I just mention here that the collector who wants "to make hay while the sun shines" might do much worse than pay attention to this usually despised animal. In china and pottery she will be largely sought after in the future, and, except for the very early examples before mentioned, is seldom met with, I suppose, as in real life she is a less popular animal than the dog.

The two begging poodles (No. viii.) are both of Staffordshire make, but the one on the right is porcelain, the smaller one pottery. The latter is of excellent quality (probably Wood and Caldwell), and of a pale fawn colour. The cushion is deep red, with yellow tassels. Dogs in this position are difficult to find, and always worth buying, unless the price is too high. Indeed, I consider any unique examples should not be lost to the collector if he can afford them, as it is these that in years to come will prove of more value than any.

I will now discuss the mid-Victorian dog, and, strange to say, unlike most things

of that epoch, he is often quite ornamental. No. ix. gives a few examples. Most of them are of pottery, and the model of the pointer outside his kennel (by the way, it is more like a house than a kennel) is a charming ornament. The two midget spaniels outside theirs is also attractive. I do not consider the late Victorian dog is worthy of a place in any collection. He is usually large in size, coarse in make, and generally unpleasing. The King Charles spaniel is the most favourite subject, and I think it shows the want of taste of the age to choose him as a type of beauty. Many a mantelpiece is ornamented (?) by a pair of these creatures, and they are most commonly white in colour with brown spots. Round their necks are yellow collars (we can scarcely call it gilt; it is not worthy the name) with chains attached.



No. VIII.—PAIR OF STAFFORDSHIRE BEGGING POODLES

Should any of my readers feel inspired by this article to collect antique china dogs, I only hope his pleasure in doing so will be as great as mine has been. "No time like the present" is an old saying, and in this case a very true one.

No. IX.—SOME EXAMPLES OF MID-VICTORIAN POTTERY DOGS

GIRL TAKING COFFEE

FROM THE ENGRAVING BY LOUIS MARIN

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 188).

DEAR SIR,—I beg to enclose a photograph of an oil-painting which I believe may be attributed to the Italian school, and seems to me that it may have been painted by Giulio Romano, who was a favourite pupil of Raphael. I shall be glad to hear if you can make any other suggestion as to its origin. The measurements of the canvas are 2 ft. 8 in. by 3 ft. $3\frac{3}{4}$ in.

Yours faithfully, IWAN GOLDSCHMIDT.

UNIDENTIFIED PAINTING (No. 189).

DEAR SIR, — As a regular subscriber to your esteemed magazine, I take the liberty of enclosing herewith a photo of an old oil-painting in my possession, and shall be greatly obliged if you or some of your readers would favour me with any information regarding the subject and the name of the artist. The painting is on oak panel, 56 in. by 40 in. The dealer at Copenhagen, who sold it to me a few years ago, attributed it to a Dutch or Flemish fourteenth to fifteenth century painter, H. van Roymerswahlen, called "Marinus," but I have been unable to ascertain whether this is correct. The said dealer also told me he had it from a Russian customer, and that there should be at the Hermitage in Petrograd a painting the subject of which bears a strong resemblance to that on the enclosed photo, excepting, however, that the child, seen at the bottom of same, is excluded.

(188) UNIDENTIFIED PAINTING

Yours faithfully, P. G. THULIN
(Ital. v. Consul, Stockholm).

UNIDENTIFIED PAINTING (No. 190).

DEAR SIR, — The enclosed photo is of an oil-painting executed on three oak panels, and signed "S. Franckif." The date is not quite clear, but appears to be either 1592 or 1602. The colours are very rich, and the painting is more like enamel than ordinary paint. I shall esteem your kindness if you will let me know if there is any interest attaching to the picture. The measurements are 3 ft. 3 in. long by 2 ft. 3 in. high.

Yours truly,
THOS. C. TURNER.

UNIDENTIFIED PAINTING (No. 191).

DEAR SIR,—I enclose you a photo of a picture belonging to a friend of mine that has come before my notice. It is not a large painting, about 24 in. by 18 in., or perhaps

30 in. by 20 in., but very finely finished. Can you possibly throw any light upon the matter? Is this an original or likely to be, or is it a copy?

Yours faithfully, J. SHAW TOMKINS.

(189) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 192).

SIR,—I hope you will pardon me thus taking the liberty of writing you, but I do so on the advice of the Director and Secretary of our Art Society. I have had a picture in my possession for some time, and my own impression is that it is really a good work.

The picture is 5 ft. 6 in. by 4 ft. 2 in. There is no mark or writing on it, so far as I can see, to indicate its age or authorship, but I am sure it is very old and in first-class preservation. Of course, I know that it is only a connoisseur that can really give an opinion correctly, and so I ask you to kindly help me in the matter.

Any information your readers can give me as to whether it is an original or only a copy I shall be extremely obliged for.

Yours faithfully,

GEORGE H. DAVEY (Sydney, N.S.W.).

(190) UNIDENTIFIED PAINTING

UNIDENTIFIED MINIATURE (No. 193).

DEAR SIR,—I shall be greatly obliged if any of your readers can assist me in identifying the subject of a miniature in my possession which is painted on ivory, and signed "Harding Pinxt."—Yours truly, J. Y. R.

UNIDENTIFIED MINIATURE (No. 181), JUNE, 1915.

DEAR SIR,—With reference to the above, while being unable to identify the sitter, I have no doubt whatever that the painting is the work of George Engleheart (1752 – 1829), who executed an extraordinary number of portraits of important personages, by which he acquired a great reputation. He occupied the position of miniature painter to George III. It is well known amongst connoisseurs that Engleheart's likenesses are distinctive for the prominence accorded to the eyes of the subject, as being the seat of expression, and his draughtsmanship, whilst refined and graceful, is remarkable for its thoroughness. His name must not be confounded with that of his nephew and pupil, J. C. Dillman Engleheart, whose style is infinitely inferior. Engleheart senior was both born and

(191) UNIDENTIFIED PAINTING

(192) UNIDENTIFIED PAINTING

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buried at Kew, and several fine works from his hand have been discovered in the Thames Valley. His miniatures on ivory are held in higher esteem than those on enamel. The portrait in question appears to be an excellent specimen of the former, both pretty and pleasing, which should enhance its value.

Yours faithfully,
ALFRED PAINTER.

(193) UNIDENTIFIED MINIATURE

REMBRANDT'S "BETRAYAL" (JULY, 1915).

SIR,—I cannot answer your enquirant's letter respecting *The Price of the Betrayal*, of Rembrandt, with great exactitude. It presumptively refers to the painting in oils of *Judas bringing back the thirty pieces of silver to the High Priest*, painted about 1628–30, in which figures of medium size are arranged on canvas of $31\frac{1}{2}$ in. by $40\frac{9}{16}$ in. Emile Michel, member of the Institut of France, in his valuable book on *Rembrandt*, published in 1895 by William Heinemann, gives the pedigree to this picture. "Collection of M. Harot, domiciled in France, from Fanshawe, Terrour, and Lord Northwick collections." If there is another picture of the *Betrayal*, I do not know it.

Yours sincerely, C. VAN PLUS.

HARDWICK HALL.

DEAR SIR,—It has been suggested to me that Mary Queen of Scots, who was beheaded in 1587, could never have been imprisoned or detained at the present Hardwick Hall, since it was erected in 1590–97. This is on the authority of Ford's *History of Chesterfield*, published in 1838. Unfortunately the first half of the nineteenth century was not always remarkable for the scientific treatment of architectural questions, although there were contemporaries who explicitly believed in the story of Mary's detention at the house in question. Modern authorities, who are infinitely more reliable, place the period of erection as 1576, which makes a vast difference to the case.

I take this opportunity of correcting a slip of the pen which might prove embarrassing to the novice. When writing of Chatsworth and Oldcotes in the same note, I gave out that both of them "*are* due to the same 'Bess of Hardwick.'" This error is sufficiently palpable to merit some degree of commiseration, for the merest tyro could not profess to regard the present Chatsworth as an Elizabethan erection, whilst the name of Oldcotes is to be numbered amongst the past glories of our English countryside.

Yours faithfully, LATHAM BURTON.

PORTRAIT OF DAVID GARRICK.

AN interesting portrait of *David Garrick gazing at a Medallion Head of Shakespeare* was reproduced as one of our plates in the June issue. This work has been regarded generally as being by John Zoffany, R.A., whose name as a depictor of the great actor will occur to every reader. A correspondent writes to say, however, that the portrait in question is from the brush of Van der Gucht, and represents Garrick in the capacity of Steward of the Stratford Jubilee. In any case, the artistic value of the picture is undoubted as a typical specimen of eighteenth-century art.

NOTE.

WILL Mary C. Ellsworth, of Charleston, U.S.A., kindly send her full address, as the owner of the portrait No. 163 (January and April, 1915) wishes to communicate with her.

THE sale of the Sydney collection by Messrs. Knight, Frank and Rutley opened at Frognal on June 7th. The dispersal of the collection, and the sale of the estate later in the season, breaks the connection of this district with an ancient family who have been in occupation of Frognal for many generations. Sir Richard Bettinson, an ancestor of the late owner, bought the estate, about the time of the Restoration, from Sir Thomas Walsingham, a lineal descendant of the famous Sir Thomas Walsingham, Secretary to Queen Elizabeth, whose family held the property for 245 years. Sir Francis Walsingham's daughter married Sir Philip Sydney, who fell at Zutphen. The first day of the sale was concerned with the old family and other portraits. A *Portrait Group*, in a landscape, of Lords Robert, Thomas, Vere, Montagu Bertie, and Thomas Farrington, Esq., by Zoffany, 38 in. by 48 in., brought £273; a three-quarter length of *Thomas, 1st Viscount Sydney*, by Gilbert Stuart, 33 in. by 27 in., £136 10s.; a half-length of *Miss Marsham*, by Gainsborough, 29 in. by 24 in., £3,600; and a half-length of *Thomas, 1st Viscount Sydney*, by Gilbert Stuart, 29 in. by 24 in., which was exhibited at the National Portrait Gallery, 1867, £189. Other prices of importance were a *Landscape Portrait Group of Sir Robert Walpole*, in green hunting costume, with groom, a hunter, and hounds, by John Wootton, 60 in. by 55 in., £294; a half-length of *The Hon. Mrs. Thos. Townshend, daughter of Col. Selwyn*, by J. Wyck, 29 in. by 24 in., £94 10s.; a half-length of *A Youth of the Bettinson Family*, with a painted oval surround in the Grinling Gibbons style, by Sir Peter Lely, 29 in. by 24 in., £178 10s. The first day's sale closed with three interesting lots, which were a half-length of *John Thomas, 2nd Viscount Sydney*, by George Romney, 29 in. by 24 in., £787 10s.; a half-length of *George Selwyn*, the well-known wit, by Sir Joshua Reynolds, 29 in. by 24 in., which was exhibited at the National Portrait Exhibition, 1867, and at the Royal Academy Exhibition of Old Masters, 1880, £735; and a three-quarter length *Portrait of the Artist*, by Madame Vigée le Brun, 1782, 44 in. by 34 in., which realised the high sum of £6,930. This picture was presented to Earl Sydney by the Empress Eugenie in memory of her son, the Prince Imperial.

The Sydney Collection: Pictures

On the second day of sale a further selection of pictures came under the hammer. A *View of Sydney*, 1788, 54 in. by 24 in., realised £52 10s. It will be remembered that the place was named after that Earl Sydney who was Secretary of State at the Home Office when it was discovered. Shortly after the last lot, a *Landscape, with a distant view of Gloucester and the Severn*, 30 in. by 44 in., fetched £50 8s.; and a *Landscape, with a view of Eton College*, by William Harlow, 24 in. by 36 in., £23 2s.

On the third day of sale, June 9th, the silver came under the hammer, when a set of three plain octagonal muffineers, thread bands, crest, maker's mark A. T., 1732, 8½ in. high, weight 36 oz., fetched £130 10s.; an octagonal plain dome-shaped teapot, 1715, 14 oz. 18 dwt., £104 6s.; a similar teapot, 1716, 14 oz. 2 dwt., £84 12s.; and a set of four circular salt-cellars, raised leaf ornament and acanthus border, 1729, maker's mark I. S., 26 oz. 4 dwt., £78 12s. Presented by George III. and Queen Charlotte to the Hon. Miss Georgina Townshend, and bearing the royal monogram, was the set of six oval-shaped dishes, gadroon borders, 19 in., 17½ in., two 13½ in. and 12 in. respectively, maker's mark B. L., 1782, 195 oz., which realised £195. A set of sixty-six Georgian and William IV. silver meat and soup plates, with gadroon borders and the Townshend crest, 1,089 oz. 7 dwt., dates 1765 to 1834, was knocked down for £531; whilst a set of four fluted candlesticks, 12 in. high, and a pair of two-light scroll branches, with centre vase for same, Townshend crest, circular bases, thread borders, 1784, maker's mark J. S., 148 oz. 18 dwt. (gross), brought £96; and a George III. plain tea-kettle, with engraved border, 25 oz. 5 dwt., £84 17s.

Silver

The engravings were dispersed in the second section of the second day's sale on June 8th. The prices realised were not of sufficient importance to warrant a detailed statement, but notice was taken of the two following lots:—*William, Earl of Chatham*, in state robes, by Edward Fisher, after Richard Brompton, which brought £30 9s.; and *The Rt. Hon. Lord Hood*, Admiral of the Blue, full length, in uniform, by Valentine Green, after L. F. Abbott, £21.

Engravings

BURLINGAME PUBLIC LIB.

The fourth day's sale of the Sydney collection opened on June 10th with a selection of old weapons, when a pair of antique engraved steel and brass duelling pistols realised £106 1s.

Arms

The library was put up to auction on June 14th, 15th, and 16th, being the sixth, seventh, and eighth days of sale. A first edition of the *Great Nuremberg Chronicle*, with fine impressions of the woodcuts, and containing all the blank leaves and the account of Sarmacia, often missing, orig. oak boards covered with stamped leather, 1493, £25; *Journal of the House of Lords*, from vol. i., 1509, to vol. cxix., 1885, *Appendix*, 7 vols., etc., 12 vols., in all 140 vols., folio, half calf, £23 2s.; and Curtis's *Botanical Magazine*, complete from commencement in 1787 to 1888, in 94 vols., roy. 8vo, half calf, and 16 numbers of 1889 and '90, £64.

Books

Other prices were Piranesi's *Opere varie di Architettura Prospettive Grotteschi Antichita*, 80 splendid Roman impressions of the etchings, including the scarce series of 16 large folding plates of Carceri, fol., half calf, 1750, £25 4s.; and Beaumont and Fletcher's *Comedies and Tragedies*, 1st collected edition, edited by John Chierly, containing 36 plays printed for the first time, with portrait of Fletcher by Marshall, fol., orig. calf, gilt back, fine tall copy, 1647, £26. Shortly afterwards two notable lots came under the hammer. A fine *Book of Hours*, 14th-century MS. on vellum, 8½ in. by 5¾ in., finely written in Gothic letter, with 45 large and beautiful miniatures, was bound up with a 16th-century *Service of Prayer*, with calendar of Saints' Days, with 18 large and most beautiful miniatures, written on 220 leaves of fine vellum, with marginal decorations of grotesques illuminated in gold and colours, bound in boards covered in old red velvet, realised £813 15s. The fly-leaves of this interesting item are filled with registers of the Tuke and other families, forerunners of the Townshends, and an inscription states that "This Booke was the handie work of Walter Cromer followinge: Dr. of phisick to King Henrie the 8." The next lot was a beautiful 15th-century MS. *Horæ*, of the English use, written on 111 leaves of vellum, 8 in. by 5½ in., with 22 large and beautifully executed miniatures in gold and colours of the martyrdom of St. Thomas of Canterbury, etc., and other illuminations, bound in rough leather, which fetched £60.

On the ninth day of sale, June 17th, a series of interesting works concerning America and the Colonies came under notice. Linschoten, *His Discours of Voyages into ye Easte and West Indies, in foure Books*, complete with copper-plate frontispiece, the 6 large folding maps and 6 small in text, a fine tall and unique copy, fol., contemp. calf, from the library of James I., with his arms in centre, lion rampant at angles on sides, in fine preservation, 1598, brought £63. *The Atlantic Neptune: Charts of the Coast and Harbours in the Gulph and Rivers of St. Lawrence*, etc., etc., "from surveys taken by Major Holland, Surveyor-General of the Northern District of North America, . . . 1765–8, for the use of the Royal Navy of Great Britain, by J. F. W. Des Barres, 1770–80," with upwards of 80 large elephant fol. folding maps, etc., and 13 full-page views in sepia, of which 4 are finely coloured by hand, and 96 smaller views in sepia, etc., of which 45 are also beautifully coloured by hand to look like miniatures, 109 illustrations in all, 2 vols., elephant fol. (two or three maps and one or two views damaged, otherwise in fine condition), realised £295.

On June 17th, the ninth day of sale, the MSS. and autographs came under the hammer. The Sydney correspondence included many interesting items. The lot which contained documents relating to the American War of Independence realised £28 7s.; whilst the important collection relating to Ireland, upwards of 200 documents, and chiefly of the years 1782 to 1789, only brought £22. Nearly 100 letters and papers dealing with America, including a number of letters from Governor Shirley, were knocked down for £50 8s.; and £42 was the highest bid for a wooden box containing about 250 miscellaneous documents relating to the British Colonies, including India, Canada, Nova Scotia, West Indies, etc. An important holograph letter of Lord Chatham, 3 pp. 4to, undated, but headed "Hayes, Tuesday night," brought £60 18s. The writer says: "Finding that the Doom against America is to be pronounced from the Treasury Bench, perhaps in a few hours, it will be too late to attempt preventing a Civil War, after it is once inevitably fix't, this unhappy exigency leaving no option. I must speak or for ever hold my tongue," etc. An interesting 4-page letter from Lt.-Col. James Wolfe, the hero of Quebec, to Townshend, dated from Devizes, 18th July, 1756, realised £45 3s. £152 5s. was the highest bid made for an exceedingly rare MS. account of the dinners provided for the Lords of King Henry VIII.'s "Moste Honourable Councell," from 11th December, 1514, to 5th April, 1515, signed by Cardinal Wolsey, then Archbishop of York; Thos. Howard, 2nd Duke of Norfolk; Bishop Fox, of Durham, afterwards Bishop of Winchester; Bishop Ruthall, of Durham; and Charles Somerset, Earl of Worcester. The log included a number of letters from Lord Lothian, Lord Aldenham, and Dr. James Gardiner, concerning the document. Various documents, 22 in all, exclusive of enclosures, concerning Sydney, New South Wales, which was named after Viscount Sydney, Secretary of State, who had control of the Colonies at the time of its discovery, the dates mostly covering the period 1788 to 1800, fetched £60.

Autographs

Good prices were realised when the furniture from the Sydney collection was dispersed. The following were some of the most important items:—a set of six William and Mary walnut high-back chairs, £78 15s.; a William and Mary marqueterie walnut table, profusely decorated, ball feet and tapering legs, 3 ft. 3 in. wide, £68 5s.; an antique black and gold lacquered cabinet, with engraved brass mounts, on table stand, £141 15s.; a Chinese incised lacquer six-fold screen, in brilliant colours and gilt, gilt pierced brass hinges, 6 ft. 4 in. high, 8 ft. wide, Kang-he, £210; a Louis XV. parqueterie king-wood writing table, with

Furniture

chased ormolu mounts, 4 ft. 3 in. wide, £409 10s.; an early Georgian wall mirror, in carved and gilt frame of scroll design, 5 ft. high, 2 ft. 10 in. wide, £75 12s.; an Adam carved and gilt oval frame wall mirror, 3 ft. 8 in. by 3 ft., £64 1s.; and a Louis XV. king-wood bureau, 2 ft. 7 in. wide, signed C. M. Malle, £52 10s. Previous to the last-mentioned lot, a Louis XV. king-wood commode, inlaid with hare-wood and tulip-wood, with five panels of finely executed marqueterie work on a green background, chased ormolu frieze, Siena marble top, etc., 4 ft. 5 in. wide, brought £2,205. Other important sums given were £252 for a Louis XVI. marqueterie writing table, ormolu mounts, cabriole legs, 19 in. wide; £147 for a Louis XVI. parqueterie cabinet, of king-wood and hare-wood, tambour front, tapered legs, gallery and ormolu mounts, 2 ft. 1 in. wide; and £115 for a Louis XV. king-wood commode, with marqueterie panel, chased ormolu mounts, cabriole legs, 18 in. wide. Later, a Louis XV. marqueterie tulip-wood and king-wood cabinet, with richly chased ormolu mounts, 6 ft. 1 in. high, 3 ft. 3 in. wide, fetched £252. The furniture was sold on June 21st, 22nd, and 23rd, which were the tenth, eleventh, and twelfth days of the sale.

Edinburgh Art Sale

A COLLECTION of modern paintings from various sources was dispersed on June 12th by Mr. Dowell, at his rooms (18, George Street, Edinburgh), when the following prices were realised:—*Arran from the Cambraes*, by Arthur Perigal, F.S.A., 41 in. by 25 in., £30 9s.; *The Sognefjord, Norway*, by A. Normann, 37 in. by 24½ in., £32 11s.; *Nandschap, Holland*, by W. B. Tholen, 38½ in. by 27 in., £32 11s.; *Love's First Steps*, by Anatole Vely, 12½ in. by 22 in., £31 10s.; *Fall on the Lednock, Perthshire*, by Arthur Perigal, 39½ in. by 26 in., £32 11s.; *The Pass of Shieldaig, Rossshire*, by W. Beattie-Brown, R.S.A., 50 in. by 36 in., £33 12s.; and *The Upper Reaches, Norfolk Broads*, by Prof. Karl Heffner, 46 in. by 31 in., £58 16s. Later on *The Crofter's Team*, by Joseph Farquharson, R.A., 72 in. by 43 in., which was exhibited at the Royal Academy in 1876, fetched £51 9s.; *Pascuccia*, by John Phillip, R.A., 19½ in. by 24 in., which was painted in Rome, 1866, and exhibited at the R.S.A., 1867, and International Exhibition, 1873, £31 10s.; and *Past and Present*, by Sir George Harvey, P.R.S.A., 72 in. by 46 in., £84.

The Gilbey Library

THE library of sporting literature formed by the late Sir Walter Gilbey was sold at Messrs. Christie, Manson and Woods on June 21st and 22nd. Two scarce lots which should have been offered were stolen mysteriously in the week before the opening of the sale. They were Pierce Egan's *Boxiana, or Sketches of Ancient and Modern Pugilism*, 5 vols., 1818-29; and Samuel Alken's *Delineations of British Field Sports*, J. Hudson, 1823, inscribed, "Unique and very scarce work. This is the only known copy in existence. W.G." The sale commenced with some works by Henry Alken. His *National Sports of Great Britain*, 50 col. plates, half mor., McLean, 1825, realised £10; *Sporting Scrap Books*, 50 col. plates, calf ex., g.e., by Riviere, orig. wrapper mounted at end, McLean, n.d., £13; and *The Sporting Repository*, 19 col. plates, half mor., McLean, 1822, £31. Later, the *Annals of Sporting and Fancy Gazette*, Jan., 1822, to June, 1828, with many illustrations by Alken, Cruikshank, etc., 13 vols., calf ex., g.e., by Riviere, 1822-8, a complete set with rare June part in vol. 13, fetched £48; the *Annual Register*, from commencement in 1758 to 1907, with index vol., I.-LXI., 149 vols. in 150, half calf (13 vols. cloth), 1758-1907, £8 10s.; *Life of a Sportsman*, by "Nimrod" (C. J. Apperley), 1st ed., 36 col. plates, by H. Alken, blue cloth, g.e., Ackermann, 1842, £50; *Treatise of Modern Faulconry*, by James Campbell, 1st ed., frontispiece, green mor., blind tooling, g.e., by T. Gosden, with his bookplate, Edin., 1773, £16; *The Old English Squire: A Poem*, by John Careless, 1st ed., 24 col. plates after style of Rowlandson, mottled calf ex., uncut, t.e.g., by Riviere, McLean, 1821, £8; and *Gentleman's Recreation*, by N. Cox, 1st ed., engraved title, *Antient Hunting Noats*, and three folding plates, calf, 1674, £19 10s. It was somewhat surprising to note that a set of the *Dictionary of National Biography*, ed. by Sir L. Stephen and Sir S. Lee, with the supplements and errata, 70 vols., cloth, 1885-1912, only realised £11. The lot immediately succeeding the first of the stolen books noted above was Pierce Egan's *Life in London*, and the *Finish to Life in London*, large paper, col. plates by G. and R. Cruikshank, 2 vols., green mor., g.e. (with the original broadside advt. of the former inserted), 1823-30, which was knocked down for £25. *The Fancy, or True Sportsman's Guide, . . . by an Operator*, portraits and plates, 2 vols., calf ex., g.e., 1826, brought £11; the *Boke of Husbandrye, nowe lately corrected and amended*, by Sir A. Fitzherbert, black letter, vellum, John Awdeley, 1568 (together with *The Booke of Surveyinge*, 1568, *The Boke of Measuryng Lande*, by Sir R. de Benese, Thomas Colwell, n.d., and Xenophon's *Treatise of Housholde*, John Allde, 1573), £9; *Collection des Uniformes des Armées Françaises*, 1791 à 1814, 100 col. plates after Vernet and Lanin, also *Military Costume of the Turks*, 30 col. plates, in 1 vol., boards, Paris, 1822—London, 1828, £13; Thomas Gosden's *Essays on Hunting, by a Country Squire*, 1st ed., green mor., g.e., by T. Gosden, *J. Roberts*, 1733, £18 10s.; and the same author's *Impressions of a Series of Animals, Birds, etc., illustrative of British Sports from a set of Silver Buttons*, engraved by Scott, portrait of Gosden, large paper, calf ex., with some of the buttons reproduced on sides, by Gosden, 1821, £21. Other prices on the first day were as follows: Ackermann's *Microcosm of London; or London in Miniature*, coloured aquatints by Rowlandson and Pugin, 3 vols., half mor., Ackermann, 1808-9, £15 10s.; Alken's *Sporting Satirist*, title (mounted), and 12 col. plates, calf ex., H. Dawe, 1834, £33; Francis Barlow's *Several Wayes of Hunting, Hawking, and Fishing, according to the English Manner*, title and 12 plates, etched by Hollar, mottled calf, n.d. (1671), £19; Juliana Berners's *The Gentleman's Academie, or Booke of S. Albans, now*

reduced into a better method by G. M(arkham), cuts of arms, some coloured, calf, H. Lownes, 1595, £23; and Thos. Gosden, *Portrait of the Sportsman*, by Maile, after Marshall, in 10 states, including one in colours, also autograph letters from the painter and from Clarkson Stanfield to Thomas Gosden, bound in a vol., half calf (with 7 specimens of Gosden's various bookplates; the plates are signed by him, and an MS. note in his hand states, "Time alone will prove the worth of this volume"), £210. A further selection of Alken's works went as follows:– *A Collection of Sporting and Humorous Designs*, with over 300 fine col. plates, 3 vols., contemp. mor., g.e., McLean, 1824, £105; the original drawings for *The Sketch Book*, on sunk mounts, calf, g.e., £28; *Cockney's Shooting Season in Suffolk*, 6 col. plates, half calf, orig. wrappers preserved, McLean, 1822, £10 10s.; *Hunting Sketches*, series of 6 col. aquatints, cloth, Fores, 1859, £8 15s.; *The Grand Leicestershire Steeple Chase*, 1829, 8 col. aquatints, engraved by Bentley, with description of the race, cloth, Ackermann, 1830, £63; *How to qualify for a Meltonian*, 6 large col. plates, mor. ex., front wrappers preserved, S. & J. Fuller, 1819, £36 15s.; *National Sports of Great Britain*, with description in English and French, 50 col. plates, half mor., 1821, £58 16s.; a different work, *National Sports of Great Britain*, large paper, 50 plates, uncoloured, half calf, 1825, £7 7s. 6d.; and *Sporting Scrap Book*, 50 col. plates, half mor., McLean, 1824, £6 6s. Towards the end of the day Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 200 copper-plates, 3rd edit., half calf, uncut, 1762, brought £30. On the second day Lord Lilford's *Coloured Figures of the Birds of the British Islands*, 2nd edit., 7 vols., half levant mor., uncut, t.e.g., 1891-7, fetched £32; *The Young Sportsman's Delight and Instructor*, by G. M. (Gervase Markham), frontispiece and cuts, orig. calf, "Sold at the Ring in Little Britain," n.d., £8; and J. C. Smith's *British Mezzotint Portraits: a Descriptive Catalogue, with Biographical Notes*, etc., 125 portraits, 4 vols., cloth, 1884, £21. The next lot but one was the finest set in existence of the *Sporting Magazine, or Monthly Calendar of the Transactions of the Turf*, etc., complete from the commencement in 1793 to 1870, with index of engravings compiled by F. S. Banks, and edited by Sir Walter Gilbey (2 copies), with over 1,000 copper and steel plates, after Stothard, Landseer, Scott, etc., together 158 vols., finely bound in full calf ex., g.e., by Riviere, 1793-1870-1892, which was knocked down for £260. A note in Sir W. Gilbey's library catalogue states that the set contains every engraving. Shortly afterwards, R. S. Surtees's *Analysis of the Hunting Field*, 1st ed., 7 col. plates by Alken, and woodcuts, crimson mor. ex., g.e., Ackermann, 1846, was knocked down for £8 5s.; whilst the same author's *Handley Cross, or Mr. Jorrock's Hunt*, 1st ed., col. plates and woodcuts by Leach, cloth, as issued, 1854, brought £16. Other prices were £24 for C. M. Westmacott's *The English Spy*, 1st ed., with col. plates by R. Cruikshank and Rowlandson, and woodcuts, 2 vols., half red mor., 1825-6; £15 15s. for H. L. Meyer's *Illustrations of British Birds*, fine hand-col. plates, 4 vols., mor., g.e., 1835-41; £11 5s. for *Remarkable Life of Jack Sheppard*, Northampton, 1724, and *The Prison Breaker: A Farce*, 1725, both works inlaid to 4to size and illustrated with numerous old engravings, etc., including mezzotint portrait of Sheppard by White, and another, when in prison, in two states, published by Bowles (on the bottom margin of one leaf is a pencil portrait of G. Cruikshank by himself), calf, with book-plate of W. Harrison Ainsworth; £17 for Thomas Sheraton's *The Cabinet-Maker and Upholsterer's Drawing Book*, 3rd ed., with appendix, calf, fine copy, 1802; £42 for *Sportsman's Cabinet*, plates by Scott, woodcuts by Bewick, 2 vols. in 1, russia ex., silken ends and fly-leaves, with wide inside margins and joints, sporting tooling, etc., g.e., by Gosden, with his book-labels, in calf-covered box with clasps, 1803-4; £23 2s. for the original MS. of T. H. Taunton's *Portraits of Celebrated Racehorses*, together with numerous engravings and pencil drawings by the author, who adds in a note that the pedigrees of all the horses have been carefully investigated by reference to the *General Stud Book*, 4 vols., calf, with clasps, 1880; £22 10s. for *Venationis, Piscationis, et Aucupii Typi*, 48 brilliant impressions of engravings by Galle, after Bos, boards, Antverpiæ (1582); £33 for *History of the Works of Sir Joshua Reynolds*, by Algernon Graves and W. V. Cronin, one of the six large paper copies, 115 photogravures, and over 700 additional engraved plates added, with MS. introduction by E. E. Leggatt—for whom the six copies were printed (with list of the owners of these copies), 13 vols., half maroon mor., g., 1899; and £21 10s. for Capt. T. Williamson's *Oriental Field Sports*, 40 fine col. aquatints, half russia, Orme, 1807. £65 was the highest bid for Bagster's edition (1808) of *Walton and Cotton's Complete Angler*, largest paper, with the fine engravings by Audinet, after Wale, portraits, etc., proof impressions; also extra illustrated with a large number of rare portraits and views, including original col. portraits, heavy oak boards, covered with brown russia, with silken ties, silken ends and fly-leaves, tooled joints and margins, wholly uncut, by Thomas Gosden, in mor. case. A catalogue note states that "this copy was evidently illustrated and bound by Gosden for William Simonds Higgs, whose initials are on the side, and his portrait, painted in colours, forms one of the frontispieces. The bands of this book are made out of wood which belonged to Cotton's Fishing House. Inscription, signed T. Gosden, on fly-leaf."

THE EARL OF BRISTOL AND THE EARL OF BEDFORD
BY SIR ANTHONY VAN DYCK
In the collection of Earl Spencer, K.G., at Althorp

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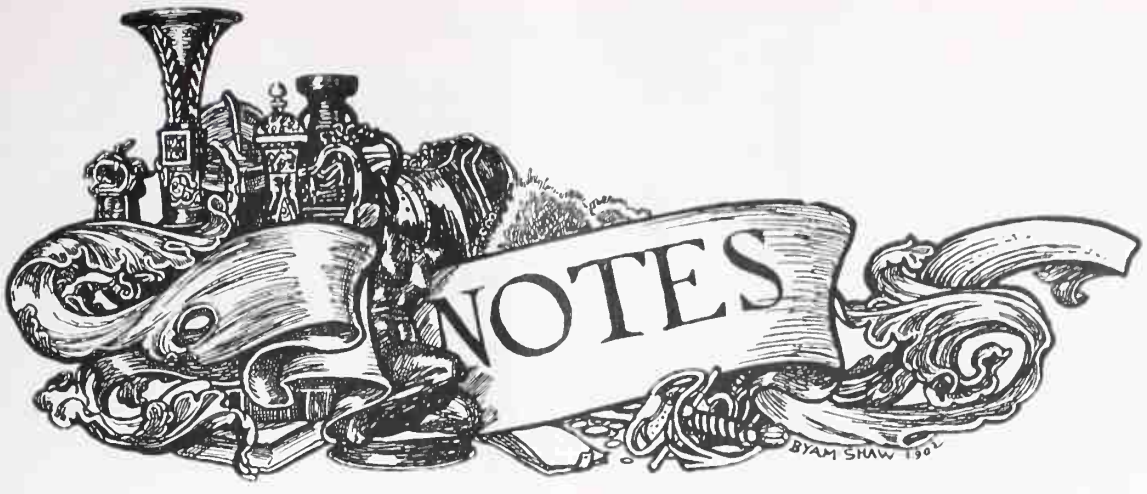

THE National Gallery of Melbourne, founded more than half a century ago, possesses one of the finest collections of works of art in the overseas dominions. The gallery is contained in an imposing classic building, in which the public library and museums are also situated. Amongst the statuary standing in the grounds in front of the building are bronze statues of *Jeanne d'Arc*, a replica by E. Fremiet of the original which stands in the Place des Pyramides, Paris, and of *St. George and the Dragon*, by the late Sir Edgar Boehm, R.A. From time to time many notable paintings have been secured. To mention only a few: *Quatre Bras*, by Lady Butler; *Love and Death* (a replica), by Watts; *First Cloud*, by Orchardson; *Queen Victoria*, after Gilbert's statue at Winchester, by Herkomer; *The Vintage Festival*, by Alma-Tadema; besides many others.

The National Gallery of Melbourne

In the year 1904 a wealthy citizen of Melbourne, Mr. Alfred Felton, bequeathed the munificent sum of £240,000, and the income derived from it, to be devoted to the purchase of works of art for the National Gallery. The trustees of Mr. Felton's will are the Trustees, Executors, and Agency Co., Limited, of Melbourne, and they have power to appoint representatives in England to advise them in the acquisition of works of art. This Bequest Committee decide what purchases shall be made, and when all transactions are concluded the objects are handed over to the trustees of the National Gallery. The latter have hardly any power, except to reject or accept the Felton Committee's proposals, although they may make recommendations.

From the date when Mr. Felton's will came in force most of the paintings and sculpture have been purchased out of the bequest fund. At first matters appear to have worked smoothly, and some fine works were acquired on the recommendation of the

PORTRAIT OF MRS. ROBINSON ("PERDITA")
BY JOHN HOPPNER, R.A.
PURCHASED UNDER THE FELTON BEQUEST FOR £2,000

PORTRAIT OF MISS THEOPHILA ("OFFY") PALMER
BY SIR JOSHUA REYNOLDS, P.R.A.
PURCHASED UNDER THE FELTON BEQUEST FOR £5,000

director of the gallery, such as Fremiet's statue of *Jeanne d'Arc* and *The Bent Tree*, by Corot, which came from the Alexander Young collection; but of recent years there has been an uneasy feeling in the Commonwealth that the funds accruing under the Felton Bequest for the purchase of pictures to be hung in the Melbourne Gallery are being, to a large extent, misspent. In April last, Mr. Bernard Hall, the director of the gallery, communicated a scathing criticism to the *Melbourne Argus* upon some of the recent purchases of the Felton Bequest Committee. His chief attack is directed against two portraits, one by Hoppner and the other by Reynolds. After making some comparisons of the prices paid for various paintings, he says: "With regard to the portrait by Hoppner, I fail to find a single masterly touch or quality from top to bottom of this canvas. There is neither drawing nor painting in the picture. It is untypical, and, I should say, without hesitation, worthless as a work of art. The eyelashes are touched in with a sable brush, lash by lash. The nostril is similarly outlined. The corner of the mouth is shaded with fine lines, as though it were a pen-drawing, while neither the form of the lips nor the use of the brush is understood in the least. . . . I found so little virtue and quality in this so-called portrait of Mrs. Robinson on its arrival, that, remembering it had been recommended as 'an excellent specimen' and 'a fine example,' 'representative and well preserved,' I was simply dumbfounded. Although we were told 'it had been in the Pleydell-Bouverie family for generations,' I still had grave doubts, and determined to put them to the test by writing for information to the former owners. In reply to my request, Miss Bouverie wrote: 'There must be either a mistake in the history of *Mrs. Robinson* as given to you, or, if it was a picture belonging to my brother, it has been wrongly named.' To my second letter, with a photograph of the portrait enclosed, Miss Bouverie replied: 'I quite recognise the picture as having been in the possession of my family, but under the name of *Mrs. Abington*, by Romney. It was bought by my father about 1870–1. How the picture comes now to be sold under another name is quite a mystery to me. At the sale of my brother's pictures in 1907 it fetched £165, so in the interval somebody has made a very large profit. My father bought it in the ordinary way from a picture-dealer.' So the statement that it was in this family for generations boils down to the fact that it was bought about 1870 from some now undiscoverable dealer, and in thirty-seven years passed from father to son, and was sold for £165 to a dealer, who (having first changed both the name of the artist and the actress) disposed of it two months afterwards for £1,000 to a private collector. This gentleman (from whom we purchased the Reynolds) kept it for three years, until finding we were in the market, graciously consented to let us have it (at a profit to himself of 100 per cent.) for £2,000. . . . We are, however, still as far from knowing whose portrait it is or by whom it was painted, and *The Times* critic (himself one of the best authorities on Hoppner) was strictly correct when he wrote in that journal (February 28th, 1911), beyond that it had come from the W. Pleydell-Bouverie collection, 'nothing seems to be known of its history.' Finally, although we had been informed that our portrait was catalogued and described in Roberts and McKay's authoritative work on Hoppner, it was soon discovered that ours, although known to the authors, was not mentioned at all. . . . The history of the portrait by Reynolds, which at least is an authentic work, is as follows:—It was sold at Christie's in 1874 by a descendant of the Reynolds family to the then Mrs. George W. Currie for £173. In 1906, at the sale of Lord Currie's pictures, it was bought by a dealer for 950 guineas. On the very next day it was sold by him to Sir William Bennett for £2,100—an advance of £1,100—who in less than five years sells it to us for £5,000, in this case an advance of nearly £3,000. This in my opinion is no masterpiece, nor one to obtain which there was the slightest reason to have 'plunged' to such an extent." *The Argus* devotes a leading article to the subject, and states: "However strictly the letter of the bequest may be respected in the mere process of purchasing, its spirit is being grossly outraged if our National Gallery is being made, as seems to be the case, a sort of dumping-ground for mediocre works of art foisted upon it at exorbitant prices by astute dealers and collectors. It would almost appear as though sellers in the Old World had come to regard the Melbourne Gallery as a place of all others with which a highly profitable trade might be done in pictures having little to recommend them beyond the names of great artists who had painted them in their weaker moments, or to whom they were attributed on more or less doubtful authority. . . . The two purchases such as these, capping all the other vagaries of the present system of buying, call for the severest condemnation. It is little short of a public scandal that this generous bequest should be so abused."

Late Celtic Art as exemplified in some Bronze Mirrors of the Period

In the accompanying illustration of late Celtic bronze mirrors will be seen some almost unique and highly characteristic examples of the art of the period. The archæologist who has once become familiar with

No. I.—THE BIRDLIP MIRROR

No. III.—THE DESBOROUGH MIRROR

late Celtic art products and designs, will have little trouble in recognising other products of the same school; but though possessing certain characteristics which are easily recognisable, they are difficult to explain or define. The peculiar decoration consists of wavy or scroll designs, which have been called trumpet-shaped, from their resemblance to some early bronze trumpets found in Ireland. "It often takes the form of a recurring spiral; at other times a series of two or more spiral lines start from a certain point, going off to a similar spiral."

The late Mr. Romilly Allen suggested that the scroll-like designs are the outcome of conventionalised foliage. Cross-hatching, shading by lines and dots, and other devices, were used to heighten the artistic effect, as was also enamelling.

No. II.—THE WARDEN MIRROR

The mirror, No. i., was turned up by a quarryman at Birdlip, in Gloucestershire, in 1879, and is photographed, by permission, from a plate in Vol. V. of the *Transactions of the Bristol and Gloucestershire Archæological Society*. Reginald A. Smith, Esq., B.A., F.S.A., in his account of the find, in *Archæologia*, describes it thus:—"The chief piece of grave furniture was a large bronze mirror of exceptional beauty, with an engraved back and moulded handle in the best late Celtic style. It is somewhat oval in form, the greater diameter, $10\frac{5}{8}$ inches, and the other, $9\frac{3}{4}$ inches. The weight is $38\frac{1}{4}$ ounces. The back is practically covered with eccentric scroll-work, with a filling of basket-work

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pattern, and there is a "C" scroll affixed to both faces just above the junction of the handle, each enclosing three pairs of red enamel dots, $\frac{3}{4}$ inch in diameter. The handle is handsomely moulded, and its curves enriched by ribbed lines, while the oval terminal encloses a moulding in which are set two red enamel spots on either face, exactly like those at the opposite side of the handle. In all these sixteen settings the enamel is well preserved and of uniform colour, while in one case the surface has been chipped and a sound body revealed below."

The next mirror, No. ii., was found about six miles south-east of Bedford in 1860. It was broken in two parts, which have since been united. It is shaped somewhat like a kidney. Its diameter is $7\frac{3}{4}$ inches, and its looped handle $3\frac{1}{4}$ inches long. It is nothing like so perfect in condition as is the Birdlip specimen. There are traces of red enamel in the disc within the terminal loop of the handle, and in the two similar discs at the end of the handle on the back of the mirror.

It was not until the year 1908, during excavations for ironstone at Desborough, in Northamptonshire, that the most perfect specimen yet known of the late Celtic mirrors was unearthed, No. iii. From its excellent state of preservation we may conclude that it had not been lost or thrown away, but had been carefully wrapped up and preserved in a woman's grave. It is now in the Northampton Museum, and the writer is indebted to the Museum authorities for permission to photograph it. Mr. Reginald Smith describes it thus:—"The front and handle are still covered with a beautiful green patina, but the engraved back was inadvisedly cleaned with acid in removing some spots of lime deposit, and the new surface has the colour and lustre of old gold, though it is gradually becoming bluish-green again. The mirror is practically identical with that found at Birdlip, but is in better condition, and though without enamel, is of somewhat finer execution. It is of kidney form, with a major axis of $10\frac{1}{4}$ inches, and height of about $9\frac{1}{4}$ inches; the finely moulded handle projecting over the disc and measuring altogether 6 inches. Short arms, in one piece with the handle, are grooved to hold the disc, and the edging, which tapers away from the handle, is fastened to it by means of rivets. The handle is moulded on the same lines as the Birdlip example, and the trumpet-pattern extension which grips the plate is in high relief, and is repeated within the oval loop at the end of the handle. The back is engraved with eccentric scroll-work of the usual character, but of unusual delicacy, and reference to the illustration will obviate the necessity of describing the indescribable. The crescentic loop is much in evidence, and at either extremity of the major axis should be noticed the double ring enclosing three segments. The surface is pitted in places, the back as much as the front, but the latter has still a beautiful polish."

Our Plates

The old French colour-print, *Girl taking Coffee*, is the second of the pair by Louis Bonnet, or "L. Marin," as he sometimes chose to call himself, to which reference was made in July. Even more pleasing is the pair which comprises *The Shepherdess* and *The Wood Nymph*, by J. R. Smith, after S. Woodford, one of those who worked for Boydell's "Shakespeare Gallery." He was elected an Associate of the Royal Academy in 1800, and a full member in 1807. Van Dyck's *Portrait of the Earl of Bristol and the Duke of Bedford* is a most characteristic specimen of the great artist's dignified grouping, the original being in the collection of Earl Spencer, at Althorp. George Digby, 2nd Earl of Bristol, one of those who opposed the attainder of Strafford, was present at the battle of Edgehill, but resigned his command owing to having fallen out with Prince Rupert. In 1645 he became Lieut.-General of the Royalist forces north of the Trent, but retired to France after his defeat at Carlisle Sands. After the Restoration he returned to England, where he died in 1677. William Russell, 1st Duke of Bedford, held Parliamentarian views, and was engaged in the siege of Sherborne Castle. The year after Edgehill he became a Royalist, but soon returned to his original faction. He survived the great Civil War until the year 1700, having been born in 1613. Also by Van Dyck is the *Portrait of Lady Wharton*, which belongs to the Duke of Devonshire, as does also the beautiful unfinished *Portrait of Georgiana, Countess Spencer, and her daughter*, by Sir Joshua Reynolds, a most interesting study. The lady was wife of the 1st Earl Spencer, and the little girl, also Georgiana, who was born in 1757, afterwards married the 5th Duke of Devonshire, as was recorded in our last issue, when the famous Chatsworth portrait of the Duchess, then herself a mother, came under notice. We have reserved the drawing of *The Maid of Bath*, in the collection of Mr. John Lane, to the last for special mention. It is an interesting specimen of the earlier work of Ozias Humphrey, R.A., and is in all probability a portrait of Elizabeth Ann Linley, afterwards Mrs. Sheridan. She was the daughter of Thomas Linley, senior, the well-known Bath musician, whose children were described by a contemporary writer as "a nest of nightingales." Miss Linley was known as "The Maid of Bath," and was painted many times by Humphrey, who used to lodge with her father what time he made sojourn in the city of Bladud.

WAR MEMORIALS

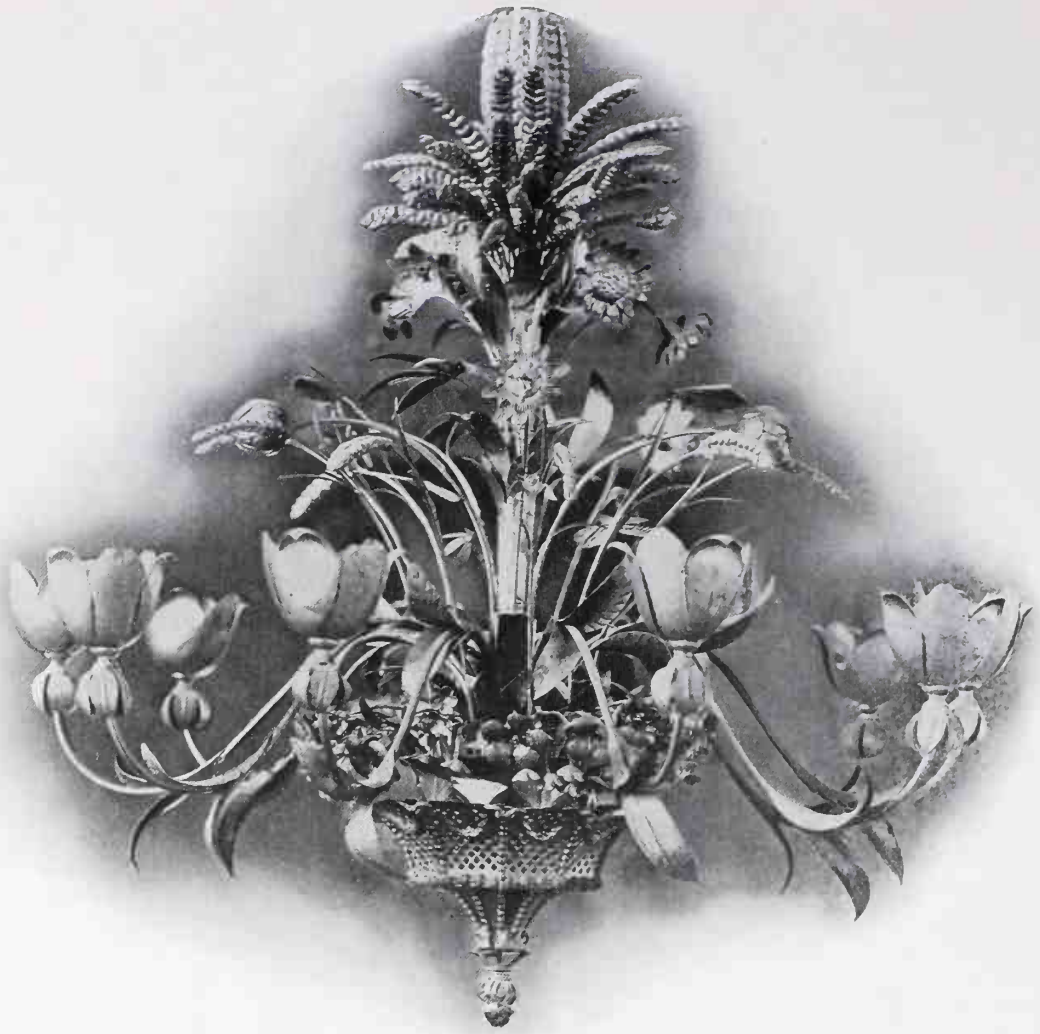
A Suggestion

By the Editor

THE end of the war may not yet be in sight, but before its finish every family, every hamlet and town throughout the Empire, will have lost many of its sons. No doubt, to commemorate these, memorials of every kind will be erected, such as costly buildings, triumphal arches, fountains, statues, obelisks, and crosses; while churches will be enriched by gifts of windows, screens, altars, and lecterns. Tablets and brasses to individuals will be further multiplied. But similar things are gifted in peace, and may be passed by unrecognised. So stupendous, so epoch-making an event seems to demand some very special memorial. Our present prolonged life-and-death struggle is for freedom to live our lives, liberty and progress. Against us are the powers of hell and of hate, determined to murder, crush, rob, and enslave. The powers of Darkness are once more, let us hope for the last time, arrayed in deadly earnest against the powers of Light, and light must prevail.

There is thus one object that will occur to all as more appropriate than any other to commemorate this direful war. The sentiment embodied in the LAMP is pure and poetic. As the giver of light in the hours of darkness, it has become invested with a mystic and symbolic aura, standing for life, hope, truth, learning, wisdom, and piety, and where it shines the powers of evil and darkness cannot prevail. To the Egyptian Flame was a beneficent deity represented by the lamp. The symbolism has never been lost sight of, either in church, mosque, or synagogue, and it existed in the Greek and Roman Temple. Flame is seen in its terrible aspects in the lightning's flash and volcanic outburst, and there were awesome manifestations in primitive times. It became

CHANDELIER FROM AN EIGHTEENTH-CENTURY FRENCH ENGRAVING



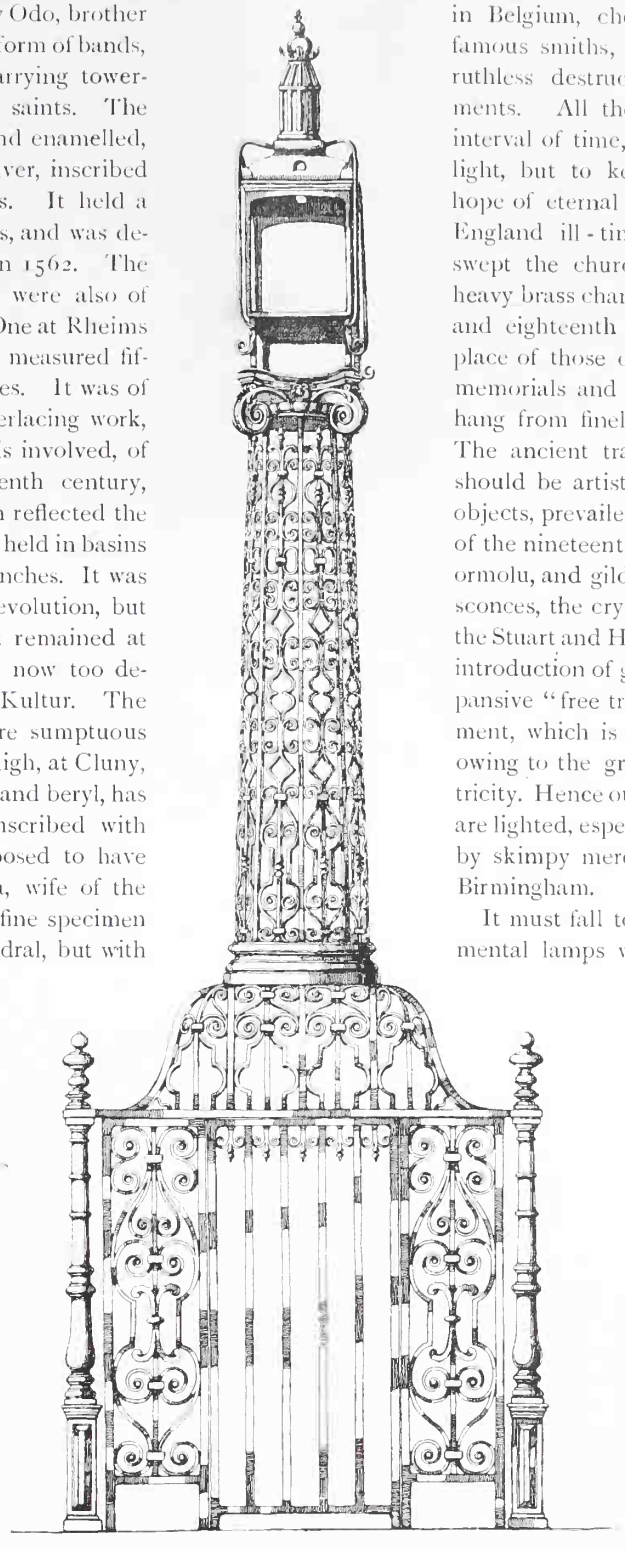
GILDED WROUGHT-IRON CHANDELIER AT LOSELY

feared, and a thing of mystic import. Later it was recognised as a purifier, and hence the funeral pyre; and Gehenna as a place, not to punish, but to render the gross and material body fit for the life to come. Flame-worship was ever to propitiate and placate the great purifier, and lastly became the emblem of the Holy Guardian Spirit and Everlasting Life.

The light-holder may be of colossal size, like the old Pharos and our lighthouses, and in antiquity they must have been beautiful and stately objects. The gold lamp of Callimachus on the Acropolis burnt night and day without refilling for a year, and above it was a bronze palm-tree which rose to the roof of the Erectheum. Dionysius placed a bronze lamp-stand in Tarentum which held 365 lamps, one for each day of the year. Pliny speaks of pendant lamps in the form of trees loaded with fruit, such as the famous example taken by Alexander at the sacking of Thebes, which subsequently found its way to the temple of Apollo on the Palatine, dedicated to Augustus. A very beautiful Etruscan example, set round with sixteen nozzles, was found at Cortona. The bronze tripods, called Delphinian, and mentioned by Pliny, and some of the great marble tripods and candelabra found in Rome, are stately objects. The Italian churches still abound with superbly modelled tripods of bronze for lamps and candles modelled on these.

Noteworthy examples of hanging lamps and lanterns, some of high antiquity, exist at Venice, Pisa, etc., and there still remain two of the great suspended

coronas, symbolising the heavenly Jerusalem, at Hildesheim and Aix-la-Chapelle. These votive coronas were in early days of immense size and elaboration. One at Bayeux, presented by Odo, brother of the Conqueror, was in the form of bands, sixteen feet in diameter, carrying tower-like lanterns with statues of saints. The material was copper, gilt and enamelled, and overlaid in part with silver, inscribed with forty-eight Latin verses. It held a large number of wax candles, and was destroyed by the Huguenots in 1562. The seven-branched candelabra were also of monumental proportions. One at Rheims was eighteen feet high, and measured fifteen feet across the branches. It was of the rich and elaborate interlacing work, in which much symbolism is involved, of the latter part of the eleventh century, enriched with crystals which reflected the lights from the larger candles held in basins at the extremities of the branches. It was destroyed in the French revolution, but a very interesting fragment remained at Rheims Cathedral, perhaps now too destroyed by more ferocious Kultur. The description of an even more sumptuous example, also eighteen feet high, at Cluny, glistening with gold, crystal, and beryl, has been preserved. It was inscribed with leonine verses, and is supposed to have been presented by Matilda, wife of the Conqueror. The base of a fine specimen is preserved in Milan Cathedral, but with an upper part made in Italy at a later date. A plain but complete example remains at Essen, but of relatively later date and small dimensions. All those recorded are eclipsed in size by the colossal and richly worked bronze seven-branched candelabrum of Durham, which was almost as wide and high as the choir of the cathedral in which it stood. It comprised, like the rest, figures of dragons, saints, etc., of deep symbolic import. Several votive coronas dedicated to the Holy Virgin and patron saints, and others of late mediæval date, are safely preserved in Germany; but others of far greater interest and finer workmanship which existed in Belgium, chef-d'œuvres in iron by famous smiths, may have shared in the ruthless destruction of its noble monuments. All these, ranging over a long interval of time, not only served to give light, but to keep in remembrance the hope of eternal life and of salvation. In England ill-timed puritanical zeal has swept the churches bare, but even the heavy brass chandeliers of the seventeenth and eighteenth centuries which took the place of those destroyed were put up as memorials and inscribed, and frequently hang from finely decorative iron chains. The ancient tradition that light-holders should be artistic, and even magnificent objects, prevailed, in fact, till the early part of the nineteenth century, as seen in silver, ormolu, and gilded wood chandeliers and sconces, the crystal lustres, and bronzes of the Stuart and Hanoverian monarchs. The introduction of gas for lighting and an expansive "free trade" killed the old sentiment, which is only beginning to revive owing to the greater adaptability of electricity. Hence our cathedrals and churches are lighted, especially if gas is the medium, by skimpy meretricious fittings made in Birmingham.

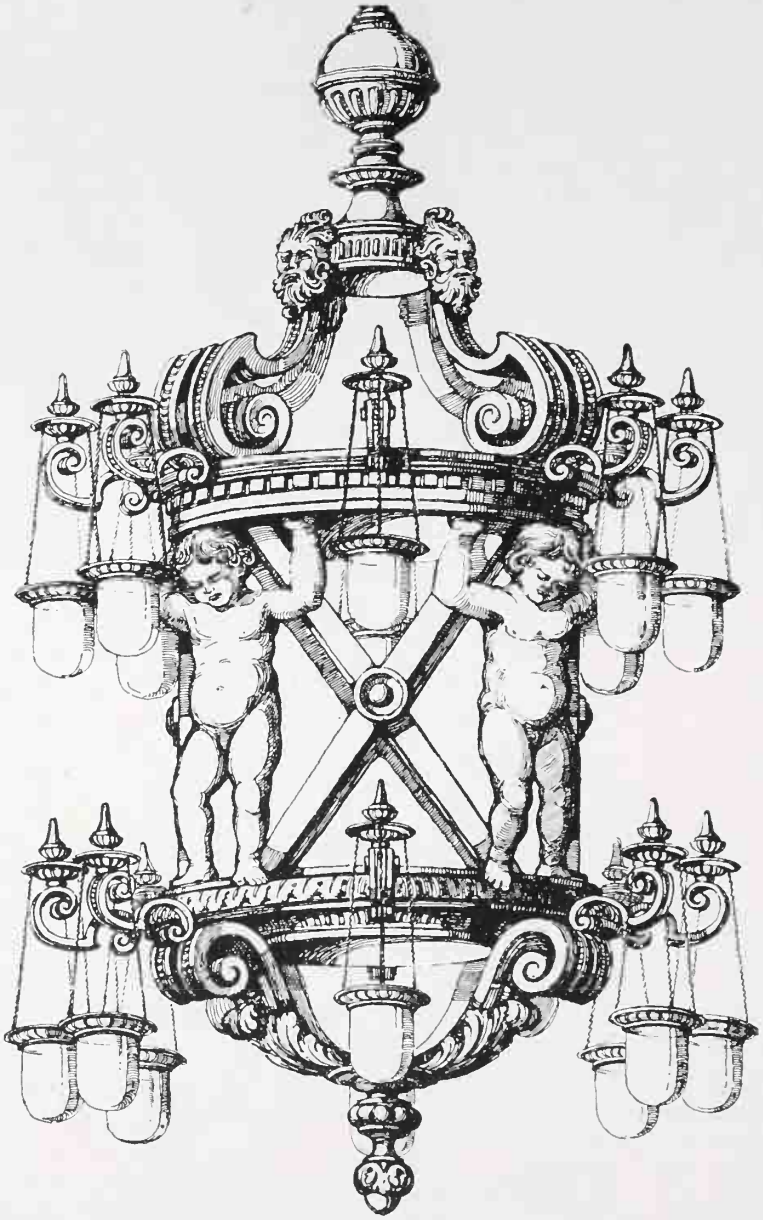


WROUGHT-IRON LAMP AT CHELSEA HOSPITAL, DESIGNED BY WREN

It must fall to others to design monumental lamps worthy the occasion. All that we can do here is to notice some few examples of lamps that exist. Very dignified and monumental lamps were fixed to the fronts of palaces in some few towns of Northern Italy, notably in Florence, where there are also well-designed bronze torch-holders. Lanterns and candle-holders are happily incorporated in balconies, tomb-rails, and church screens. The great hanging cross in the dome of St. Mark's, Venice, with its multitude of lamps, and the suspended corona of Pisa, supported

by angels, weighing over a ton, and ever memorable as suggesting the movements of the pendulum to Galileo, are important and suggestive examples. A sketch of this, correcting the effect of perspective in published photographs, is here given.

An even finer French example, from a drawing in the Victoria and Albert Museum, is also reproduced. Of more immediate interest, perhaps, is the great iron lamp-post and lantern designed by Wren for Chelsea Hospital. Two of these stood at a suitable distance to the right and left of the extreme limits of the façade, and resemble somewhat in outline the contemporary lighthouse. They were of monumental size, some twenty feet in height, and perfectly unique, being in wrought iron. Another interesting, little known, and unique specimen of English wrought ironwork is the gilt chandelier at Losely, with its delicately fashioned flowers and wheat-ears. Both of these are illustrated for the first time.



BRONZE LAMP IN PISA CATHEDRAL.

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THE MAID OF BATH.

FROM A DRAWING BY OZIAS HUMPHREY.

In the Collection of John Lane.

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THAT Mr. Ficke's *Chats on Japanese Prints* does not cover all portions of his subject with the same adequacy may be ascribed rather to an excess than a deficiency of knowledge on the part of the writer. He is a collector, and, one suspects, is affected with a collector's predilections in favour of styles and periods of art which coincide most happily with his personal sympathies. In Mr. Ficke's case these appear to lean towards those artists who flourished in the last half of the eighteenth century, about two-thirds of his criticism being devoted to the consideration of the men who flourished between 1764 and 1806. One might also demur to his classification of the different periods. He cannot be considered responsible for christening the artists who worked between 1660 and 1764 as "the Primitives," yet, as he himself tacitly confesses, this "commonly accepted name" is highly misleading. It creates the impression that it refers to "designers in whose works are to be found the naïve efforts of unsophisticating and grouping minds. Nothing could be further from the truth. Thousands of years of artistic experience and tradition lay back of these productions; and the level of æsthetic sophistication implied in them was high." Even in the technique of wood engraving these men were not beginners, for wood engraving appears to have been practised in Japan since the thirteenth century. The hundred and odd years included in the so-called primitive period was a time in which many of the greatest Japanese designers flourished. "To an extent greater than the artists of any succeeding period they eschewed minuteness of detail and accuracy of representation, sacrificing these things for the sake of achieving broad decorative effects combined with vigorous movement." With these artists Mr. Ficke is in full sympathy. He gives an excellent account of Moronobu, who practically transformed wood engraving from a craft into an art; Okumura Mansanobu, who is credited with having invented printing in polychrome, and Ishikawa Toyonobu, whose name, hardly mentioned in early works on the subject, owing to fresh discoveries of his work has lately been elevated to a position of honour. The other masters and minor artists of the period are also adequately treated. Mr. Ficke's second period is that of the early polychrome masters, and only extends from 1764 to 1780, the last-named date marking the retirement of Katsukawa Shunso, who, with his great rival Susuki Harunobu, first exemplified in his work the artistic possibilities of colour printing. The next period, 1780 to 1790, synchronises with the closing years of the career of Torii Kiyonaga, from whose retirement the author dates the period of decadence. This is bringing the palmy period of Japanese art to within unduly narrow limits, more especially as Mr. Ficke allows for the period of decadence only sixteen years, and includes all the work that has been produced since 1806 under the heading of "The Downfall." It must be remembered that during this last period, so ignominiously titled, some of the best-known designers of Japan flourished, and that landscape art, in the prints of Hiroshige and Hokusai, attained its highest level. To the latter artist the author scarcely does adequate justice, but the genius of Hiroshige, "whose work" remains perhaps the most complete and magnificent landscape record that any land has ever had, is fully appreciated. If one has paid undue attention to Mr. Ficke's system of classification, it is partly because the general excellence of the rest of the work appeared to warrant a higher standard of criticism than is usually applied to books of a popular character. It is no mere compilation from earlier authorities, but an original contribution to the literature of the subject, written by one who has made it a special study. Though the author is perhaps inclined to over-estimate the relative importance of the earlier periods of the art, this is a matter of taste more than of judgment, and he may be accepted as a reliable cicerone to the work of the later masters as well as the earlier. The book fully justifies its title to be "a practical guide for the collector," and may be recommended as a valuable acquisition to everyone interested in Japanese prints.

"Chats on Japanese Prints," by Arthur Davidson Ficke. (T. Fisher Unwin. 5s. net)

THE reader has, at first, some difficulty in discovering the revisions which mark the second edition of Mr. Frank Weitenkampf's *How to Appreciate Prints*. One would hazard the guess that they have been restricted to the narrowest dimensions possible in order to avoid any material resetting of the old type. A few foot-notes have been added at the feet of various pages, and in one or two places criticisms of various modern engravers have been curtailed in order to allow mention of men whose rise to fame is still more recent. Thus, on page 42, seven lines have been bodily subtracted from the description of Mr. Joseph Pennell's etchings, and the space thus gained is divided between Frank Brangwyn, D. Y. Cameron, Muirhead Bone, and James McBey, whose work was not mentioned in the earlier edition. Such a method of revision can make no approach to completeness, and it may be questioned whether Mr. Weitenkampf would not have done better to leave his work in its original state, for now, while one or two portions of it are brought more or less up-to-date to 1915, the greater part of it has advanced no further than 1908, the year of its original issue. In its general survey of the theory of artistic print collecting, few works are written with more knowledge, or are more interesting or clearly expressed. On American engravers it is especially well informed, a natural characteristic of a work written by an American primarily for American readers. Every method of engraving and the best work executed in it are described, including lithography—on which there is an excellent chapter—wood engraving, and even photogravure. Almost invariably Mr. Weitenkampf may be taken as a thoroughly reliable guide, but there are a few occasions on which he makes slips—generally of minor importance. The most important is on page 86, where he speaks of "the introduction of steel plates, about 1820, and steel facing." The latter process—that of giving copper-plates the same durability as steel by covering them with a thin deposit of the latter metal—did not come into use until a full half century after the date named, and its introduction entirely revolutionised the prevailing methods of engraving. Early in the nineteenth century the necessity of issuing large editions of engravings to make them commercial successes gradually drove copper-plates out of general use, for copper, being a soft metal, would only print a relatively small number of good impressions. As it is almost impossible to engrave in pure mezzotint on steel, this caused the temporary extinction of the method and the introduction of the mixed style, so much practised by Cousins during his later years, "in which etching, roulette, stipple and burin work" were all introduced. When, some time about the eighties, steel facing was introduced, pure mezzotint could once more be practised, the coating of steel being applied to the copper after the actual engraving has been completed. Thus the revival of mezzotint and of reproductive etching dates from the early eighties, the introduction of artistic photogravure dates from about the same time, and the three methods between them have practically superseded the mixed style of engraving. Mr. Weitenkampf is thus hardly correct in suggesting that mezzotint has "suffered from the rapid and enormous development of that photo-mechanical process known as photogravure," for the modern revival of the former method synchronised with the introduction of the process, and for all the best reproductive work is gradually replacing it. The author, however, does not appear to have followed recent developments in mezzotint, either printed in monochrome or colours, and adds not a word to what he wrote in the first edition of his book. In writing on Cousins he gives titles which do not appear on the original editions of his plates. Thus he speaks of *Boyhood's Reverie (Master Lambton)*; the name given in brackets is correct, the other only appearing on the plate when it was first reprinted. In the same way he writes of the *Bud of Promise*, which is the name given to a late and artistically worthless reprint of *Miss Peel*. Mr. Weitenkampf, however, largely disarms criticism on the historical aspect of his work by pointing out that it "aims to be a guide to appreciation, not a history." It admirably fulfils its intended purpose, and there are few books better fitted to instruct the amateur as to the technicalities of the different methods of engraving, their various excellencies and defects, and the merits of their principal exponents.

"How to Appreciate Prints," by Frank Weitenkampf. Second and Revised Edition. (Grant Richards Ltd. 7s. 6d. net)

AN index to periodicals appears to be such an absolute necessity to those who wish to keep in touch with current opinion, that one can only wonder why the admirable publication arranged by Mr. A. Cecil Piper and edited by Mr. Alex. J. Philip has not long ago been anticipated. A similar publication has been issued for several years on the other side of the Atlantic. Though primarily arranged for American readers, its utility to the few English students who were aware of its existence has been undeniable, and the present venture, which embodies several improvements in arrangement and contains a list of subjects more in accordance with our insular requirements, should meet with substantial support. It was originally intended to include leading continental journals within the scope of the index, but the war prevented this idea from being carried out, and so the first issue of the publication is concerned only with English and American magazines for the half-year ending September, 1914. This does not, at first sight, appear a very formidable undertaking, but when it is stated that the magazines indexed number over a hundred, and the articles recorded to between three and four thousand, it will be seen that the compilation is one that has entailed considerable labour, while the thorough manner in which it has been carried out does great credit to those concerned. The titles of the articles have been systematically arranged under generic headings, they are also separately indexed,

"Index to Periodicals. A Classified and Annotated Index to the Original Articles contained in the Principal Weekly, Monthly, and Quarterly Periodicals." (Stanley Paul and Co. £1 1s. net)

and an index of authors is given, so that the whereabouts of all articles bearing on any subject, or by any author, or of any individual article, can instantly be traced. The only improvement which may be suggested for future issues is that for the list of magazines indexed the address or town of publication of each should be given.

"Antique Furniture," by Fred. W. Burgess. (George Routledge & Sons, Ltd. 7s. 6d. net)

So many works on furniture have been written that it is necessary for the critic to regard a newcomer with somewhat jealous scrutiny. To justify its entrance into a section of literature which is already crowded, it should either contain entirely fresh knowledge or embody knowledge already existing in a more concise, comprehensible, or interesting form. Mr. Fred W. Burgess would probably not claim the first of these attractions for his *Antique Furniture*, for nothing that he tells us in it has not been said before. The question therefore remains: does his painstaking compilation of already well-known facts enable the reader to better understand them and appreciate their connection with one another? A glance over the volume reveals that the illustrations, of which there are one hundred and twenty-six, do not help to elucidate a large number of the styles and periods covered by the text. Mr. Burgess carries the scope of his survey from the furniture of ancient Egypt to that of the early Victorian period. The earliest types illustrated are Tudor; a single Louis XVI. secretaire does duty for the whole range of French furniture, while the examples selected include far too many pieces neither typical nor particularly noteworthy in other respects. Turning to Mr. Burgess's letterpress, one finds that he writes in an interesting manner, but hardly bears out the promise contained in the preface, "to confine myself to what is calculated to be of real service to my readers." The stories of the financial speculations of the brothers Adam with the Adelphi, the Coronation chair in Westminster Abbey, the lengthy accounts of the careers of Chippendale and Sheraton, and the copious extracts from books on furniture design by various makers, may all be interesting to a reader not already acquainted with them, but they are not likely to assist him materially in the knowledge or appreciation of furniture styles. In the more practical parts of his book Mr. Burgess is generally rather vague and sometimes actually misleading. On page 148 he states: "Connoisseurs do not always take into account sufficiently the influence architects exerted over the furniture trade during the first half of the eighteenth century. At that time they were very active, such men as Adam and Kent being destined to exert a far-reaching influence." As Adam, at the close of "the first half of the eighteenth century," had not completed his education at Edinburgh University, his architectural activity during that period must have been somewhat of a precocious nature. Kent is recommended as drawing from the pen of Horace Walpole many eulogiums, of which one is quoted. Had Mr. Burgess continued the quotation to the end, he would have found Walpole's remarks were conceived in a spirit of irony. He gives to Chippendale as an original designer a much more important rôle in the development of English furniture than recent authorities are apt to assign to him, and fails to mention the great majority of famous foreign designers, even when, as in the case of Daniel Marot, they exercised a profound influence on contemporary English work. It is, of course, impossible to put in everything in a volume of this size, but Mr. Burgess can hardly be acquitted for his omissions on the plea of want of space, as he includes so much that is really unessential. His work has the appearance of being written by one who has got up his subject rather than thoroughly mastered it. A descriptive list of woods used by the cabinet-maker and a glossary of technical terms are moderately well compiled, but the former contains the statement that "although not introduced into this country until 1595, mahogany soon became the favourite wood of the cabinet-maker," whereas it was hardly used at all until well over a century after its introduction; and the latter informs us that "a joint-stool was a high stool usually used by carvers in cutting up a joint at table," whereas its true derivation is from "joined-stool," or stool with joints.

"Monograph on Leonardo da Vinci's 'Mona Lisa,'" by John R. Eyre (H. Grevel & Co. 5s. net)

Discoveries of lost masterpieces of painting are not infrequent, and occasionally an original, not known to have been lost, turns up and displaces a copy or replica which has been masquerading in its place. Mr. John R. Eyre's monograph on Leonardo's *Mona Lisa* is intended to prove that something like this has happened in regard to this famous portrait. The recorded history of the version at the Louvre is far from clear during the interval between leaving the painter's studio at Florence and its appearance in the collection of Francis I. The main facts, briefly capitulated, are as follows:—Vasari states that the picture of *Mona Lisa* was painted for her husband, Frances del Giocondo, and that Leonardo worked four years on it without completing it. The generally accepted inference is that the artist delivered the work to Giocondo in its unfinished state in 1504 or 1505, in the latter of which years he left Florence for Rome. The picture was then lost sight of for over twenty years, when it, or another version, was bought by the King of France, either from Leonardo or his executors, and is now at the Louvre. This has hitherto been generally accepted as the only version of *Mona Lisa* painted by Leonardo. Lately another rendering of the subject has been discovered at Isleworth, in which one or two well-known critics have recognised the personal handiwork of the master. It is, at any rate, not an exact copy of the Louvre picture, because it shows several important variations. The expression of the face is more mournful; the background, which is wholly different in composition, is unfinished; and the figure of Mona Lisa is framed between a couple of upright pillars. This work, then, answers to Vasari's description of the *Mona Lisa* being left unfinished, and it also corresponds far more closely with Raphael's sketch of the subject

now in the Louvre, the pillars being a noteworthy feature of the latter. Mr. Eyre has chiefly devoted his monograph to showing that it is not only possible but extremely likely that Leonardo painted two versions of the subject, one of which, still unfinished, was delivered to Giocondo, and the other taken by the artist to France and completed there towards the close of his career. The author has shown indefatigable industry in accumulating evidence on this point, and makes out a strong case for his contention. It would have read more convincingly if he had allowed his facts to speak more for themselves; he is apt to try to prove too much and weary the reader with a superfluity of argument. Whether the Louvre *Mona Lisa* is Leonardo's first or second version of the subject does not affect its greatness as a work of art, and a depreciation of its merits in no way helps to establish the authenticity of the Isleworth picture. The latter must stand or fall on its own merits, and most readers of Mr. Eyre's monograph will suspend their judgment concerning it until it has been submitted for examination to leading experts on Leonardo's work.

"The Goldsmith and the Young Couple, or the Legend of St. Eloy and St. Godeberta, by Petrus Christus," by H. Clifford Smith, F.S.A. (Bernard Quaritch. 6s. net)

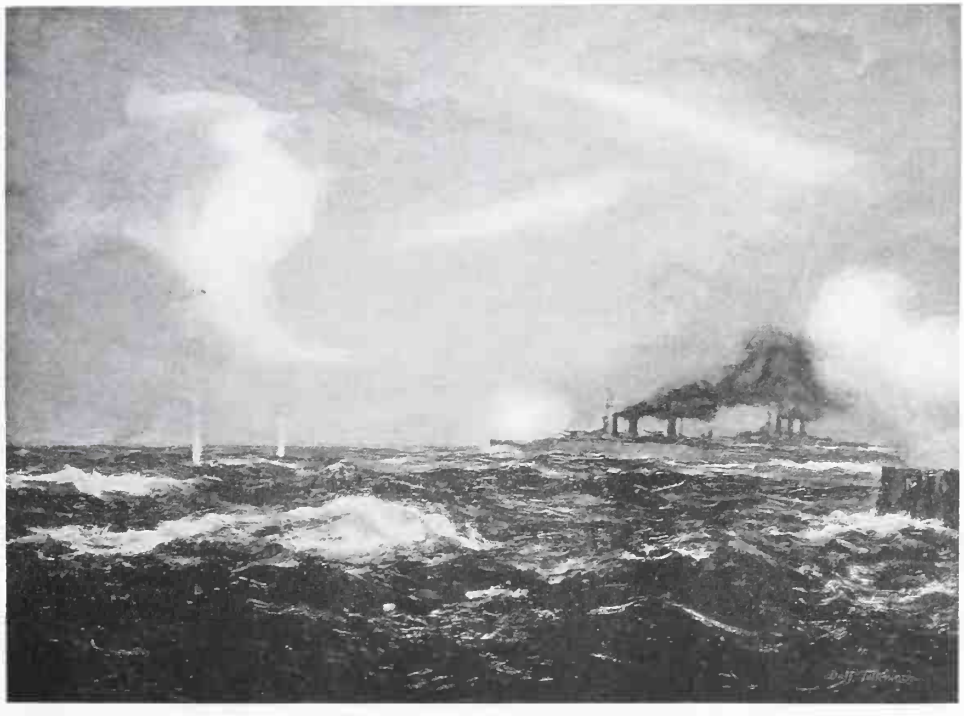
ONE of the most difficult of tasks is to trace the identity of personages represented in an "old master" of whom no definite record has been kept. If such a work be famous, apocryphal legends gather about it which, after the lapse of centuries, it is impossible to substantiate and almost impossible to disprove. The investigator may follow a hundred promising clues which appear to lead to discovery, and find that every-one ends in a blind alley; hence in research of this kind an immense amount of labour will often produce little tangible result. A case in point is afforded by Mr. H. Clifford Smith's investigation of the well-known picture by Petrus Christus, known as *The Legend of St. Eloy and St. Godeberta*, in the collection of the late Baron Albert von Oppenheim. The work, which is on panel, 4 ft. 3 in. by 3 ft. 10 in., is signed by the artist, and dated 1449. It represents a goldsmith selling a ring to a young couple. The costumes, jewels, and all the contents of the shop are painted with wonderful minuteness, while on the counter in front of the goldsmith is represented a convex mirror, in which are reflected two men walking in the street outside. The head of the goldsmith is encircled by a halo, which, if painted by the artist, would do much to establish the present title of the work, but there is a strong probability that it was added posthumously. Mr. Clifford Smith, in his endeavour to throw light on the theme of the picture, has patiently described all the multitudinous details recorded therein. He is thus able to tell us the character and significance of every jewel, utensil, or garment depicted, and incidentally to make the reader acquainted with much interesting mediæval goldsmith's lore. On the identity of the figures he has been able to throw a little light. The chief discovery he contributes is that the pendant worn by the young man is the badge of the contemporary dukes of Guelders, and thus shows that he was connected with them, though from his age he could not have been either the reigning duke or his son. One of the figures represented in the looking-glass wears the collar of the Order of the Golden Fleece, and thus, as he cannot be identified with the then patron of the Order, Duke Philip the Good, he must be one of the twenty-nine contemporary members. His companion carries a falcon, and Mr. Clifford Smith suggests that he may be Henry Van Eyck, the then falconer to Duke Philip. Unless some fresh documentary evidence turns up, as in the case of Holbein's *Ambassadors*, it appears unlikely that much further light can be thrown on the picture. Mr. Clifford Smith in his painstaking brochure has at least thoroughly cleared the ground for any future investigators, and by clearly defining the limits in which the identities of the personages depicted must be sought, has reduced the chances of a false attribution to a minimum.

"The Manor House of Lacolle," by W. D. Lighthall, K.C. (Privately printed by C. A. Marchand, Montreal)

IN his brochure, subtitled *A Description and Historical Sketch of the Manoir of the Seigniory of de Beaujeu*, Mr. W. D. Lighthall, who is president of the Antiquarian and Numismatic Society of Montreal, gives an interesting account of the vicissitudes which have attended this relic of old French Canada. The manor-house in question was built in 1825 by Mrs. Henry Hoyle, and is situated about four miles south-west of Lacolle village and about forty miles from Montreal. Mrs. Hoyle, who by a former marriage had become the wife of Major Schuyler, had inherited her large fortune from her grand-uncle, Lieutenant-General Garret Fisher, or Visscher, a loyalist officer who was present at the taking of Montreal. After the death of Major Schuyler, the history of the family becomes merged in a sorry tale of disputes between the children of Mrs. Hoyle by both marriages, the lady herself, and her second husband. The last co-Seigneuresse of Lacolle, Mrs. Mary Averill Hoyle, died early in 1914. The remainder of the pamphlet is occupied by an account of the artistic contents of the manoir, which included a fine pewter flagon, bearing the date-stamp of Henry VIII., and some Dutch chairs of the late Spanish period.

THE most striking feature in the exhibition of naval and military works at the Guildhall is the fine display of French art. It is not merely the largest section of the exhibition, but is the only one which includes anything like an adequate representation of the work of the country to which it belongs. It epitomises French military work for over a century; the English pictures, probably because of consideration of space, are almost wholly confined to examples produced during the last twenty or thirty years; while the representation of Belgian and Russian work, owing to the hostile occupation of one country and the difficulties of transit from the other, is almost negligible. Under these circumstances French military art appears at a decided advantage, and the unreflective visitor might be forgiven if he assumed that the English work was merely an offshoot from it. This is not the case, for modern military as well as naval pictures owe their origin to England rather than to France. Naval art has never established itself in France—a natural sequence to the fact that the martial glory of the country has been almost entirely gained in battles on land. In England our school of naval painting dates back to the time of the Van der Veldes, both Willem the elder and Willem the younger settling in England. From them is derived the long line of English painters of sea and shipping, which, beginning with such men as Monamy, Scott, and Brooking, rose to its height in the time of Turner and Stanfield, and is now represented by Wyllie, Hemy, Somerscales, Gribble, Wilkinson, and other well-known artists. In military painting the succession was neither established so early nor has it been so clearly maintained, the true ancestor of the modern battle picture being West's *Death of General Wolfe*. This was painted in 1771, the same year that Gros was born, and Gros must be looked upon as the

Naval and Military Works at the Guildhall



THE CHASE OF THE GERMAN CRUISERS ON JANUARY 24, 1915, BY THE HON. DUFF TOLLEMACHE

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NAPOLEON AT ARCOLE BY ANTOINE JEAN BARON GROS

originator of the modern battle picture in France. The picture which represents him here, a replica of the figure of Napoleon taken from the large canvas of *Bonaparte at Arcole*, is dramatic in conception, and shows the firm draughtsmanship one might expect from the greatest pupil of David. Gericault and Delacroix, who completed Gros's unconscious work of replacing the classical tradition of David, are not represented here. Horace Vernet, whose facile brush was employed by Louis Philippe to furnish some roods towards the acres of battle pictures which fill the Palace of Versailles, is seen in one of his earlier examples, *The Fight at the Clichy Gate*, painted in 1820, which is both more realistic and sincere than his large and ambitious Government commissions; while Raffet and Charlet, perhaps now more celebrated for their lithographs than their pictures, have half a dozen costume pictures between them. Hippolyte Bellangé is at his best in *A Review in 1810 under the Empire in the Place du Carrousel*. It has not the dramatic power of the same artist's *Retreat from Russia*, but it is far more convincing, and strikes an unhackneyed note in the rendering of the pageantry of war.

What may be termed the middle period of French modern military painting was dominated over by Meissonier, who brought to his large canvas the minute precision of a miniature painter. The *Guide*, by which he is represented, is a good example of his powers, well drawn, carefully painted, and highly finished. It is a miracle of painstaking work, perfect in its way, but appealing only to the intellect, and failing to touch the emotions. A contrast to the placidity of this picture is afforded by Gerome's *Execution of Marshal Ney*, in which the dramatic possibilities of the situation have been fully seized. Ney's body is represented lying on the ground at the foot of a blank wall; the firing party are marching stolidly away, one of their number —an officer—turning his head half round to catch a last glimpse of the bravest of Napoleon's generals. Though Meissonier's style was followed by Detaille and De Neuville, the two most popular military painters of

TRANSLUCENT CHALCEDONY BOTTLES THE PROPERTY OF MR. O. C. RAPHAEL, AT THE BURLINGTON FINE ARTS CLUB

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the last generation, the tragedy of the Franco-Prussian War of 1870 turned men's minds more to the realities of war than its pageantry. Detaille, indeed, kept closely to the path of his master, painting in a more free style and with a greater feeling for colour. The largest of his works here is *The Béthény Review*, which is interesting as recording a notable way-mark in the Franco-Russian alliance. A more typical example is the *Napoleon and his Generals*, with its effective grouping and wealth of picturesque costume; while more spontaneous in execution are some of his admirable single figure studies. De Neuville was more realistic in his battle scenes. His *Le Bourget*—a replica of the larger picture now in America—depicts a party of French wounded being brought out of the shattered village church after a heroic resistance against overwhelming odds. The note of tragedy is strongly marked without being over-accentuated. Boutigny's *Brave Man*, showing a villager, single-handed, keeping a body of Prussians at bay as they turn in at the far end of the street, is a work of similar character. Pictures of this kind give a clue to the dogged heroism displayed by the French in the present war. The old ideal of purely martial glory has evaporated and the nobler ideal of self-sacrifice for the service of the country has been evolved. One may see this ideal put on to canvas in many forms—in *The Parisians at Jemappes*, by R. Desvarreux, where a group of motley uniformed citizens are shown, transformed into an invincible army by their enthusiasm for liberty; in the *Here they are!* by J. M. Dujardin-Beaumetz, which depicts the inhabitants of a chalet extemporising a defence against the advancing Prussians; and most simply of all in the *Square Battalion at Waterloo*, by A. P. Protais, which shows the moonlit field strewn with the piled-up dead.

This ideal is not so apparent in modern English art, for English land battles have been fought less for the defence of the soil of the country than of the outlying wards of her far-flung empire, and her army has hitherto been a class apart from the rest of the people. And so in the English works one sees pictured a race of professional fighters whose exploits are marked by an air of insouciance, who face death with a nonchalance which attracts the admiration but weakens the sympathy of the spectator. Possibly one does not feel this so much in the older pictures as the more modern ones. Maclise's two finished cartoons for the large water-glass panels are, indeed, almost wholly æsthetic in their sentiment, Maclise being more concerned to make a well-balanced composition and invest his figures with statuesque grace than to tell a dramatic story, or even put it into good paint. Desanges, in the *Victoria Cross Gallery*, painted for the Crystal Palace, went in heavily for theatrical sentiment. The half-dozen canvases from it which have found their way here are as lifeless as an old-fashioned melodrama. Lady Butler, though her art is on a far higher level than Desanges's, sometimes erred in the same direction. In this respect her *After Balaclava* and *Steady the Drums and Fifes* are among the worst of her pictures. The former is a page of Kinglake translated into paint; but it is not a typical page of British Army history. Some of the men who took part in the terrible charge were dazed and bewildered when they came back. But these were the exceptions; the great majority were ready to do it again. Lady Butler has painted the exceptions. In the scene at Albuera the artist shows the nervousness of a group of juvenile bandsmen. However they felt, one can argue confidently that they presented a bolder front, for half their number fell on the field before the French left them in possession. One of the most convincing canvases is Mr. Beadle's *Rear Guard*, which shows the old 95th Rifles forming up across a snowy landscape to hold back the French. In this the haggard, war-worn faces of the men and their dilapidated uniforms give a note of realism to the scene which is not always found to the same extent in the artist's other works. Mr. R. Caton Woodville's *Saving the Guns at Maiwand* is, perhaps, the most spirited picture in the exhibition. It realises the movement and action of frantically galloping horses with a vigour that carries conviction to the spectator. Another picture of the same character is Mr. John Charlton's *British Artillery entering the Enemy's lines at Tel el Kebir;* but in this the action, though equally true, is less vigorous. Of Mr. R. Gibb's four pictures, *The Storming of the Dargai Heights*, with its subtle tone of blue carried throughout the picture, is the most artistic, yet will probably never secure the same popularity as *The Thin Red Line* or *Saving the Colours*, in which the human interest is more strongly emphasised. Napoleonic episodes are strongly in evidence. Mr. Woodville paints the emperor and his troops in emulation of Meissonier, and with the same regard for the accuracy of the uniforms of the period. In Mr. Ernest Croft's *Evening at Waterloo* a graphic representation of the emperor's fall is given; he is pictured galloping with his staff *On the Sands at Boulogne*, by Mr. A. C. Gow, in a work showing movement and refinement; and by Mr. Fred Roe receiving *Urgent Despatches* during the retreat from Moscow. In this picture the artist has realised the dramatic possibilities of the scene as well as the pictorial, and the result is a convincing work. In far too many of the pictures the artists fail to remember that a hard-fought battle cannot fail to leave its traces on the clothes and persons of the combatants. This was more especially the case in the sea battles of the old days before cartridges were invented, when the grime of the powder and the thick smoke must have made the men engaged look like so many colliers. Yet in nearly every work showing the deck of a vessel after a naval action the decks appear in spotless condition, and the uniforms of the officers and men in review order. On this account the representations of naval sea-fights as seen from some distance away are by far the more realistic. Mr. Wyllie's *Battle of the Nile* and *Battle of Trafalgar*, besides being well-arranged compositions, gave one the idea that they were faithful representations of the events depicted. The latter remark equally applies to *Lord Howe's Victory*, by Mr. Thomas Somerscales; while Mr. Gribble's *On the Road to Trafalgar* gives a beautiful idea of the grace and majesty of a fleet of the old line-of-battle ships under full sail. The modern

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LADY WHARTON

BY SIR ANTHONY VAN DYCK

In the collection of His Grace the Duke of Devonshire, at Chatsworth

INLAID BLACK LACQUER PANELS THE PROPERTY OF MR. R. H. BENSON, AT THE BURLINGTON FINE ARTS CLUB

warship is not so picturesque, but both Mr. Norman Wilkinson and Mr. C. Napier Hemy use its artistic possibilities to good account; yet Mr. Duff Tollemache, in his *Chase of the German Cruisers on January 24th, 1915*, gives us what is perhaps the most vivid idea of a modern naval battle. The handling of the work is somewhat heavy, but Mr. Tollemache has succeeded in conveying an impression of the vastness of the scale on which a modern naval action is fought. The giant warships, each belching out a dense cloud of smoke, look small when compared to the surrounding expanse of sea, on the extreme verge of which may be dimly distinguished the flying foe. Though almost invisible, his shells are bursting thickly around the English vessels, and this remoteness and practical invisibility of the enemy is the salient characteristic of the opening stages of a modern fleet battle. There are numerous pictures of land battles in the present war, yet none of them can be regarded as typical of the struggle, unless one excepts the terrible little sketch of M. G. Jeanniot, showing a body of German troops deliberately shooting down a crowd of unarmed Belgian citizens—men and women alike—penned up in the corner of a factory yard. A large number of topical portraits are shown in the exhibition, but most of these, with the exception of Mr. Harold Speed's clever sketch of the King of the Belgians, have been on view lately. Perhaps the two finest—in colour at all events—are the one of *Lord Charles Beresford*, by Mr. Furze, whose untimely death robbed the English school of one of its greatest masters; and that of the *Emperor of Russia*, by M. Serov.

INLAID BLACK LACQUER TABLE SCREEN THE PROPERTY OF MR. R. H. BENSON AT THE BURLINGTON FINE ARTS CLUB

The Exhibition of the Royal Society of Miniature Painters

THE effects of the war were shown at the twentieth exhibition of the Royal Society of Miniature Painters, held at the Modern Gallery, 61, New Bond Street, by there being a greater number of absentees than usual. Half the members were unrepresented, and others sent fewer contributions. The president, Mr. Alyn Williams, had only a single example, a half-length figure of a man, entitled *The Disciple*. This was full of character, and, though highly finished, painted with fluency and decision.

Sir James D. Linton was similarly represented, his solitary contribution being a cabinet water-colour entitled *Red Gold and Silver*. Well drawn and good in colour, its careful and studied manipulation enabled it to hold its own, in fineness of

texture, with any of the orthodox miniatures. Some of the latter, indeed, were treated with the freedom of water-colour sketches. An undue tendency this way is to be deprecated, as a miniature, whatever its style, should be a complete and finished composition. That this necessity can be complied with in vigorous brush-work was shown in the vigorous self portrait of Mr. Edwin E. Morgan, in which the modelling and characterisation of the face and the incidence of the reflected lights on the flesh were marvels of close observation. The portrait of a lady in mourning, entitled *One of Many*, by Miss Bess Norriss, was equally good, being set down with crispness and decision, and everything the artist wanted to say fully conveyed. Neither the *Tulip Girl* nor the *Nude Study* was quite so complete. A different style of work was shown in the three miniatures by Miss N. M. Hepburn Edmunds, in which the handling, though equally definite in intention, was far more minute. In these good colour was combined with firm draughtsmanship, but there was a slight tendency to hardness. Among other portrait miniatures which deserve mention were Miss Aimée Muspratt's nicely touched in *Black and White;* Mr. V. W. Burnand's daintily coloured *Helen;* Miss Winifred Swayne's two attractive studies of children; the *Portrait of a Lady*, highly reminiscent of the eighteenth-century masters, by Count Mario Grixoni; the well-modelled *Portrait* of a lady by Miss Dora Soutten; and works by Miss Lilian Hacker, Myra E. Luxmore, Mabel Edwards, Georgina Laing, Chris Adams, and Mr. Hope Douglas. Of portraits in other mediums, the coloured wax medallion of *Dorothy, daughter of Robert Newman, Esq.*, by Miss Florence Newman, may be commended for its sharp, crisp modelling and effective colour. Some good portrait medals were shown by Mr. Cecil Thomas and some well-coloured enamels by Miss Mary Pitts. Subjects which do not come within the classification of portraits included a clever character study of a shoemaker reading, entitled *A Lover of Dickens*, by Mr. Charles Spencelayh; a well-posed and dainty drawing of *A Dancer* in pink, by Miss Florence White; and some good dog studies by Miss Minnie Fox.

English and Dutch Masters

ONE might give a guess of the ownership of the important loan collection of pictures by British and Dutch masters exhibited at Messrs. Agnew's Galleries (43, Old Bond Street, W.), in aid of the British Red Cross Society, as many of the items have been shown in recent loan exhibitions, where they were catalogued as belonging to Mrs. F. C. K. Fleischmann. Probably few collections of the same size attain such a high general level of excellence, for though every master exemplified was not seen at his best, there was little that did not attain a representative standard. Of the English portrait painters, the men who attained their full reputation in the early nineteenth century were generally seen to better advantage than their eighteenth-century predecessors. Hoppner's *Mrs. Williams*, better known under its engraved title of *The Mob Cap*, is one of the most fascinating presentments of young British womanhood he ever produced; and Lawrence's *Mrs. Planta*, though not so sympathetic in its vision, almost rivalled it in its attractiveness. Raeburn generally succeeded best with older women, and his *Alicia, Lady Steuart of Kinross*, in its atmospheric qualities, and the superb management of the flesh-tones and the whites of the drapery, is as good as anything he painted. The five Gainsboroughs were more mixed in quality; the *Miss Butler* and the fine bust portrait of *Dr. William Pearce* were both characteristic, the former of his earlier and more restrained manner, and the latter of his Bath period; the *Landscape*, a late work, beautiful in colour and fluent in handling, but showing indications that it was one of the artist's imaginary compositions rather than directly suggested by nature, was also highly characteristic; but neither the heavily painted and clumsily handled *David Garrick* nor the highly-finished *Admiral Hawkins* showed much affinity to the artist's usual work. The former picture, as the one engraved by Collyer, and the latter, as mentioned in Fulcher's life of the artist, have both well-established pedigrees, otherwise one might be disposed to doubt the correctness of their attribution. The *Miss Mary Pelham* of Sir Joshua Reynolds was clever without being particularly attractive, while his *Mrs. Huddesford* was neither good in colour nor execution, and was further marred by the intrusion of the head of a preposterous dog. Romney, when he painted the portrait of *Mrs. Clay and Child*, had the Venetian masters in mind, and the rich, almost bizarre, colouring was obviously inspired by them. It is a direct piece of work, well sustained in tone, but not altogether happy in composition. Among the English landscapes, *Willie Lot's Cottage*, by Constable — practically the same subject which Lucas engraved in the English landscape series under the title of *The Mill Stream*—showed the most originality, and though small, was a thoroughly characteristic example of the artist in his greatest period. An important landscape, *Woodland Scene with Figures*, by James Stark, was also thoroughly characteristic, but showed, by its close affinity in outlook and treatment to the magnificent *Landscape with Figures*, by J. Ruysdael, which hung near by, how greatly the artist was inspired by the Dutch masters in his interpretation of nature. The collection included several other characteristic specimens of Ruysdael, two good Hobbemas, and a fine portrait of a *Boy Reading*, by Hals. In its brushwork this was perhaps the finest picture in the exhibition, but it failed to come up to the standard of colour and atmosphere exemplified in the two fine Rembrandts—the *Portrait of the Artist's Father* and the *Portrait of a Woman, known as Rembrandt's Cook*.

The Royal Society of Portrait Painters

THE twenty-fifth exhibition of the Royal Society of Portrait Painters (the Grafton Galleries) rivalled Madame Tussaud's in the number of likenesses of topical celebrities, more especially of naval and military officers, it contained. The majority of them had been shown previously, some of them making

their third or fourth recent appearance. There were other works in the exhibition which were not on view for the first time, so that altogether it was far more retrospective than usual. In the first gallery the predominant colour was khaki, a hue which, however perfectly it satisfies military requirements, affords little assistance to the artist in search of the picturesque. One cannot say that any painter succeeded in making the current English service uniform interesting in the same way that the English eighteenth-century masters made the military uniform of their time interesting; but the failure casts no reflection upon their skill, but only serves to exemplify how more and more the portraitist is becoming handicapped in the matter of costume. Mr. H. Harris Brown, fortunate in being able to paint *Captain the Hon. Ian Maitland, A.D.C.*, in the parade uniform of the Cameron Highlanders, set down the scarlets and greens with a gusto that showed he enjoyed the opportunity. He had managed the flesh-tones of his sitter's countenance with great discretion, neither investing them with unnatural pallor, to contrast with the scarlet, nor making them unduly rubicund, to hold it in place, but recording them in their natural hues without upsetting the tonal balance of his picture. The nondescript drabness of khaki reigned almost supreme in the other military portraits. Mr. J. J. Shannon, R.A., was perhaps the most successful in its treatment. In his portrait of *Walter S. Keigwan, Esq.*, he had, at any rate, attained a homogeneous colour-scheme, and good brushwork and a lively appreciation of the sitter's personality made the work both convincing and interesting. His portrait of *H.R.H. The Princess Mary*, which is to be sold for the benefit of the Queen's Work for Women Fund, was among the few really attractive portraits of royalty. One might suggest that this picture might well be engraved for the benefit of the same charity. It would make a highly pleasing subject apart from the personality of the sitter, and, aided by the princess's great popularity, should command a large sale. Neither Mr. Hugh de T. Glazebrook nor Mr. Herbert A. Oliver was altogether happy in their portraits of the King. The one by the last-named artist—a sketch for his Royal Academy picture—was perhaps the better of the two; it was not flattering, but it conveyed more individuality and character. Going back to the first gallery, one found relief from the prevailing khaki in Mr. Frederic Whiting's *Eva*, with its trenchant note of red and orange, a delightfully brilliant and spontaneous work. Mr. Maurice Greiffenhagen, in his portrait of *Mrs. Oswald Brierley*, had attempted what Reynolds declared impossible of successful attainment—to paint a picture in which blue should be the predominant colour. Unlike Gainsborough's *Blue Boy*, Mr. Greiffenhagen's work supported the theory of the first president of the Academy, the great mass of blue in the sitter's costume striking an unpleasantly cold and harsh note. In Mr. T. B. Kennington's portrait of *Miss Kennington* cold colour also occupied the greater portion of the surface of the picture, the background being in slate-grey and the sitter's costume in a lighter tone of the same colour. In this, however, the darker tone formed not so much part of the picture as the ground on which it was painted, the artist using it as a water-colour painter would a sheet of tinted cardboard. It thus served to give value to the warm yet delicate flesh-tones and the more tender greys of the dress and hat. The work is a thorough success, the effect gained being not that of a *tour de force*, but as though the artist had nicely suited his method, so as to give the most pleasant and characteristic record of the sitter's physiognomy. Mr. J. J. Sargent's *Millicent, Duchess of Sutherland*, while well holding its own, lost by comparison with the artist's more recent work, being both less homogeneous in its conception and spontaneous and individual in its execution. The *Girl in Black* of Mr. George Spencer Watson attained a note of distinction, but was wanting in vitality. One felt that a sixteenth-century Venetian painter might have seen the subject in the same way, but that, as a specimen of twentieth-century art, it was something of an anachronism. Passing by Mr. Richard Jack's easily posed *Lieut. R. J. Jack*, Mr. Wm. B. E. Ranken's clever but over slickly painted *Lady Maud Hoare*, and Mr. Frank O. Salisbury's solid and dignified *Captain the Hon. H. C. O'Callaghan Prittie*, one came upon Mr. John Lavery's striking portrait of Mr. Churchill. He was represented in three-quarter face, turned towards the spectator, the far side being almost lost in shadow. This gave the artist the opportunity of showing the fine modelling of the forehead and the lines of the face. It was a powerful portrait, doing full justice to the sitter's intellectual and strongly characterised physiognomy. A contrast to this was Mr. Ellis Roberts's smoothly painted portrait of *Miss Olwen Lloyd George*, in Welsh national costume. It was impossible to deny the good draughtsmanship of the work, or that the artist had set an attractive portrait on canvas, but the whole picture smacked of artificiality. Though the figure was posed out of doors, the lighting was that of the studio, and the background of foliage and distant mountains carried as little conviction as the painted canvas of a photographer's operating-room.

The New English Art Club

THE fifty-third exhibition of the New English Art Club at the galleries of the Royal Society of British Artists (Suffolk Street) did not enhance the prestige of that body. Too many of the stronger members were either unrepresented or represented only by sketches, while the most numerous section of the exhibitors verged on post-impressionism without actually crossing the border-line; their work attained the failure of most compromises—it was hardly good enough to be interesting or eccentric enough to be entertaining. Among the few paintings which attained distinction was Mr. F. Caley Robinson's large mural decoration of *Orphans*, a work intended for the decoration of the Middlesex Hospital. Though the first exhibited essay by the artist in this style of work on such an extended scale, the largeness of his manner, austerity of his style, and simplicity of his technique peculiarly fit him for it;

and in this instance, out of the commonplace theme of the inmates of an orphan asylum sitting down to an evening meal, he had made a noble and dignified picture, suffused with tender sentiment. Its one failing was that it appeared disconnected, a blemish that was less owing to faulty composition than to the conflicting lighting. In the body of the picture the illumination emanated almost wholly from a lamp, while the brightness of the full moon seen through a window high up in the wall, forming the background, showed that the twilight must be far advanced, yet on the right of the picture a bevy of girls trooping down a narrow flight of stairs appeared to be emerging out of or into broad daylight. This incongruity gave the picture the appearance of being divided into two independent compositions. Another work of the same genus, but widely differing in its outlook, was the *Decoration for Summer*, by Miss Ethel Walker. In this the artist had confined her efforts to clothing a rhythmic arrangement of line with pictorial suggestion that showed no approach to realism. The composition suffered from a monotonous preponderance of curves, and wanted some straight lines to give it strength and afford a contrast. Among the landscapes, Mr. Mark Fisher's three contributions expressed in true and poignant colour the feeling of springtime; Mr. P. Wilson Steer confined himself to sketches marked by a tantalising suggestiveness of beauties which required concrete definition to give them expression; Mr. C. J. Holmes's small *Brick Cupolas*, a transcript of a vividly red building with tall chimneys silhouetted against a smoke-laden atmosphere, conveyed with almost monumental force a sense of the dreariness and desolation of a typical black-country scene; and Mr. A. W. Rich contributed several scholarly studies of old buildings. Of figure subjects, Mr. A. A. McEvoy's portrait of *Virginia, daughter of Captain Harry Graham*, attracted attention by its sentient brushwork; Mr. F. H. S. Shepherd's *La Grandmère* achieved a *succès d'estime* in the application of an archaic treatment to a modern subject; and good work was contributed by Messrs. W. W. Russell, Philip C. Smith, and Mr. Bernard Meminsky.

A Guide to Furniture Values

It has frequently been noted that collecting is the most lasting of habits. Even the present disturbance of normal life will scarcely be found strong enough to make the born collector altogether forsake his hobby. Moreover, as all collectors know, the habit of collecting once acquired, good things appear to come of themselves within the collector's radius. This being granted, there is no necessity to urge the advantage it is to all interested in old furniture, antiques, and curios generally to take care to have adequate information at hand on things doubtful or not thoroughly understood in this wide and important field. We commend to those interested in antique furniture the Waverley Book Company's announcement in this issue regarding their publication, *English Furniture of the Eighteenth Century*. Every interested reader of this journal will find it advantageous to seize this opportunity to learn all about this standard work, which is written by Mr. Herbert Cescinsky, and which gives at length and in authoritative form the necessary information as to periods, makers, and values. A postcard to the Waverley Book Company, Ltd., 7, 8, and 9, Old Bailey, London, E.C., will bring to any reader the free booklet on this work.

A New Catalogue

We have received a copy of their latest catalogue from Messrs. E. Parsons & Sons (45, Brompton Road, S.W.), which contains references to a particularly varied collection of interesting books, whilst the section devoted to fine old engravings is strongly represented. A collection of brilliant original impressions of Alken's coloured prints will appeal to the connoisseur of sporting art, whilst the numerous portraits and views of topographical value, including works by Turner and other eminent artists, are all of standard merit.

Antique Furniture

The study of antique furniture is one of the most absorbing that can be taken up by a connoisseur. The extreme subtlety which has to be exercised in order to differentiate between the styles and their overlapping periods exercises a strange fascination, and tends to widen the outlook on the artistic world to no small degree. All collectors cannot be experts, it is needless to remark, but every connoisseur finds some fashion in furniture to his taste, which he delights to gratify by possessing "lares," the authenticity of which is unquestioned. The stock of Messrs. Davis & Sons, Ltd. (209, Tottenham Court Road, W.), contains numerous pieces which are likely to appeal to the collector, whilst for those who prefer modern work there are reproductions of old specimens specially designed to harmonise with any old-world surroundings.

The Houses of the Great

A feature of the last few months has been the number of sales which have taken place in old country mansions, whose owners have passed away, or, for various reasons, have seen fit to part with some of their belongings. A good proportion of these dispersals have been undertaken by Messrs. Knight, Frank & Rutley (20, Hanover Square), and some of the results have already been reported in these columns. Particularly prominent on the list are the names of the sale of "The Sydney Collection" at Frognal, the contents of Heveningham Hall, Suffolk, the property of the late Lord Huntingfield, and those of Worth Park, Sussex.

A Chair for the Wounded

Not only to those connoisseurs who have returned from the front wounded, but also to all in need of a movable seat, the new "Wheel-about Chair," placed on the market by Messrs. John Barker & Co., Ltd. (High Street, Kensington), will appeal as one of the necessities of life. The design is neat, and the chair has been specially constructed to meet the present demand for inexpensive furniture of this type, whilst the rubber tyres render traction both easy and silent.

VALUATION AND CORRESPONDENCE DEPARTMENT

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

"Annals of Sporting," by Caleb Quizem, 1809.—A9,488 (Leeds).—We do not think that your copy of the above work would realise more than two or three guineas, unless an exceptionally fine example. You are not quite correct in stating that one realised £13 at the Gilbey sale on June 21st, for, as a matter of fact, there were twelve books included in the lot which fetched the sum mentioned.

Clocks and Watches.

Watch Cock.—A9,446 (Barcelona).—Many of these can be procured comparatively cheaply, and, without seeing yours, we should not appraise its value at more than, say, 7s. 6d. We do not know the name of the maker.

Grandfather Clock, by "John Broom, Castle Coomb."—A9,450 (Calne).—We regret that we have been unable to trace the name of this maker in any of the usual channels of information. If you care to send us a photograph of the clock, we may be able to assist with regard to the period, etc.

John Burton, Clockmaker.—A9,452 (Leicester).—John Burton was apprenticed to Richard Warren, of the Clockmakers' Company, in 1672.

Engravings.

"Clytie," by Bartolozzi.—A9,417 (Leicester).—Your print in colours is one of a series, and, if a good impression, should be worth about £5, so far as we can judge without seeing the original.

"Health and Labour," by Gaugain.—A9,449 (Stamford).—Your print of the above denomination is worth from five to seven guineas. We cannot help you with regard to the other engraving which you mention, as the size is not stated, and there have been reproductions.

Painters and Paintings.

Miniature.—A9,479 (Berwick-on-Tweed).—We regret that it is impossible for us to value the miniature of the *Duchess of Devonshire* without an inspection. We cannot attempt any remarks as to the artist, as we are not able to tell the period of the painting from your description.

Figino.—A9,480 (Bodmin).—There were two Italian painters named Figino, Ambrogio and Girolamo, both of whom flourished at Milan about the last decade of the sixteenth century. They produced historical subjects.

Danks.—A9,482 (Putney).—Francis Danks was a Dutch historical and portrait painter. He was born in 1650, and died in 1703.

Unidentified Paintings.—Shortly after its inception, the management of THE CONNOISSEUR decided that it would be necessary to provide some section in its pages to deal with the numerous enquiries about unidentified paintings which came to hand. And it was for the purpose of reproducing these pictures, at the purely nominal charge of 10s. 6d. each, that NOTES AND QUERIES was instituted. As anticipated, readers of the magazine were able to supply the required information from their own experience of the past history or identity of the works illustrated. With a view of ascertaining to some extent the utility of this department, a lengthy list is in process of compilation showing the principal successes scored in the way of identifications, which it is hoped to publish in THE CONNOISSEUR as soon as completed.

Pottery and Porcelain.

Oriental Vase.—A9,491 (Kilburn).—The mark on your Oriental vase shows that it is Chinese, Kia-king period, 1796. We must see the vase itself before appraising a value.

China Mark.—A9,495 (Purley).—The copy of mark which you send to us showing an "S" over two crossed swords and a star below, in blue, is Caughley in imitation of Dresden.

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BARLEY WATER

as a Summer Drink is deservedly popular
but is often badly prepared. It
SHOULD BE MADE FROM

Robinson's "Patent" Barley

Pearl **Barley should on** *no* **account be used as a substitute, as, to give it a better appearance, it is frequently adulterated with French Chalk, which is most injurious to the system.**

Recipe by a Famous Chef (Mr. H. HAMMOND, M.C.A., Chef de Cuisine, Thatched House Club):—

Put the outside peel of two lemons into two quarts of water, add eight lumps of sugar and boil for ten minutes. To this add two dessert-spoonfuls of Robinson's "Patent" Barley, previously mixed to a smooth paste with a little cold water. Continue to boil for five minutes and allow to cool. When cold strain off through a fine muslin and add ice and lemon juice to taste.

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Quality.

With **LEA & PERRINS' SAUCE,** *a few drops* sprinkled over the meat, fish or cheese, &c., are all that is required to impart the most delicious piquancy and flavour.

The QUALITY and concentration of its ingredients make a little of this sauce go a long way.

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TO H.M. THE KING.

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